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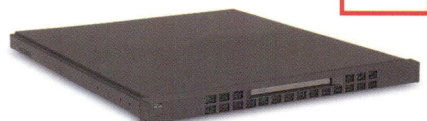
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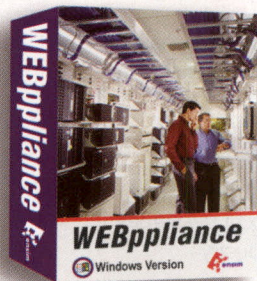
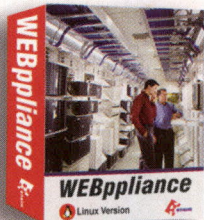
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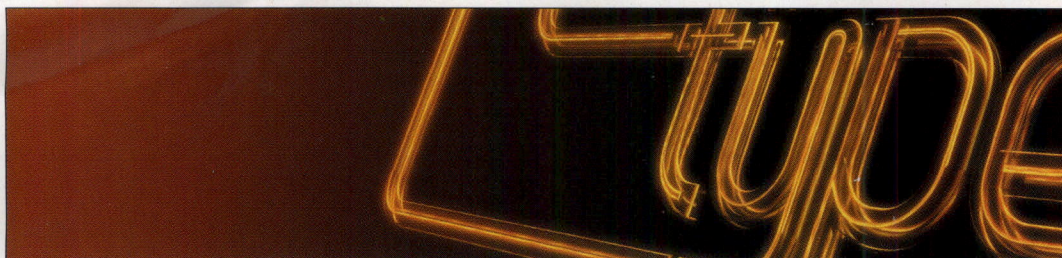




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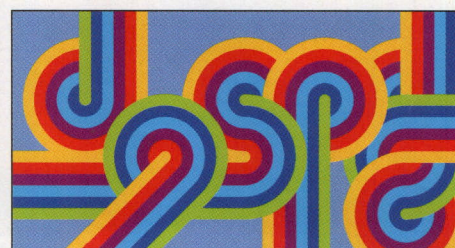
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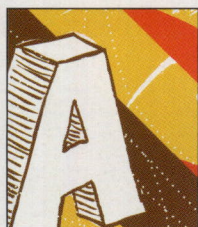


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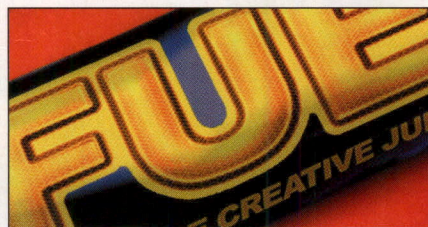
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DUAL

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Use this dual demo to create an original font that you can proudly place in your font menu. Follow our steps from page 24

DUAL

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Photoshop 7

The essential digital design tool exclusive to WHSmith



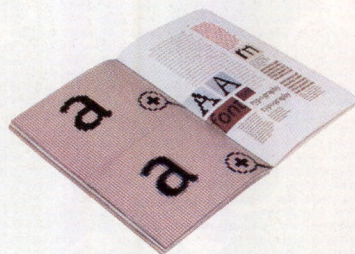
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abcdefghijklmnopqrstuvwxyz

FONTS

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We bring you over 250 free fonts from top typographers Pixelsurgeon, Identikal, [T-26], and many more. See a full listing of your free fonts starting on page 93



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Future Publishing Ltd, FREEPOST, BS4900, Somerton, Somerset, TA11 7B
[t] Customer hotline: 0870 444 8455
[f] 01458 274 378
[e] ca.subs@futurenet.co.uk

Editorial [t] 01225 442 244

Gillian Roach editor
[e] gillian.roach@futurenet.co.uk
Ashley Young acting production editor
[e] casproduction@futurenet.co.uk
Matthew Harvey art editor
[e] matthew.harvey@futurenet.co.uk
Jeremy Ford senior CD editor
[e] jeremy.ford@futurenet.co.uk
Matt Gallimore CD editor
[e] matt.gallimore@futurenet.co.uk
Joseph Russ CD editor
[e] joseph.russ@futurenet.co.uk

CD problems [t] 01225 822 743

Technical support ca.support@futurenet.co.uk

Contributors

Cover & illustrations: Matthew Harvey

Editorial contributors: Vicki Atkinson, Jason Arber, Graeme Aymer, Thomas Brodahl, Ryan Carson, Craig Grannell, Christian Darkin, DuoLog, Chris James Hewitt, David Howell, Identikal, Esther Lamb, Richard Llewellyn, Magic Torch, David Musgrove, Germain Olays, Kerry Roper, Chris Schmidt, Ryan Shelton, Amanda Thomas, Ashley Young

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Contact

Computer Arts Special, Future Publishing,
30 Monmouth Street
Bath BA1 2BW [t] 01225 442 244
[f] 01225 732 295 [t] ISDN: 01225 789 293
[w] www.computerarts.co.uk

Advertising [t] 01225 442 244

Rob Wittmaak Senior portfolio ad manager
[e] rob.wittmaak@futurenet.co.uk
Belinda Symington Key account manager
[e] belinda.symington@futurenet.co.uk
Bryony Watts senior account executive
[e] bryony.watts@futurenet.co.uk

Andrew Healy senior account executive

[e] andrew.healy@futurenet.co.uk
Lee Rossiter senior account executive
[e] lee.rossiter@futurenet.co.uk
George Lucas classified account executive
[e] george.lucas@futurenet.co.uk

Production

Lee Thomas production coordinator

Overseas licensing [t] 01225 442 244

[e] simon.wear@futurenet.co.uk 01225 442 244

Management

Sheena Pittaway publisher
John Weir publishing director
Colin Morrison chief managing director
Steve Jarratt group senior editor

Distribution

Seymour Distribution, 86 Newman St. London W1T 3EX [t] 0207 396 8000
Jamie Malley circulation manager
[e] jamie.malley@futurenet.co.uk

The Future Network

Roger Parry non-executive chairman
Greg Ingham chief executive
Colin Morrison ceo and managing director, UK
John Bowman group finance director



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typefaces

For optimum legibility, choose classical, time-tested typefaces. These typefaces

For optimum legibility, choose classic, time-tested typefaces. These typefaces should be drawn and crafted with consistency among characters, and exhibit legible proportions. Examples include: Baskerville, Bembo, Bodoni, Caslon, Garamond, Gothic, Frutiger, Futura, Helvetica, New York, Palatino, Papyrus, and Times.

3-Phase 400V 3-Phase 400V 3-Phase 400V

The rules...

Entertainment

Treating type right

Our experts bring you 30 professional guidelines for creating better typography...

These days, an artist has to wear many hats. In the course of a day, you might develop a Flash intro for a Website, design a poster for an arts festival, go to lunch with a client, then turn around and struggle with a cranky laser printer all afternoon. With so much work to do, sometimes it's easy to forget the basics. And quality typography, one of the essential building blocks of communications, is all too often the first thing to go. But if the type's not right, the work will suffer — and that's not good for anyone.

We've asked a group of type designers and typographers for their favourite typographical tips. This panel of experts agrees that, while creative rules were made to be broken, the basic 'rules' of good typography should never be ignored. ➤

TypeCon 2003

TypeCon2003 is an international conference designed for type makers and type users. The fifth annual TypeCon will be held from 17–20 July, 2003, in Minneapolis, Minnesota, USA. Presented by the not-for-profit Society of Typographic Aficionados (SOTA), TypeCon features workshops, presentations, panel discussions, type and graphic design galleries, and plenty of opportunities for business networking and socialising. To find out more about SOTA, please visit [w] www.typesociety.org, or email [e] info@typesociety.org.



Part 1: Rules and recommendations

1. Apostrophes revisited

Did you know every font contains the ASCII apostrophe (or 'prime mark') to the right of the semicolon, as well as the 'hidden' typographer's apostrophe? Proper typographic use requires the typographer's version, accessed on the Macintosh by typing Option-Shift-J, and on the PC by typing Alt-0146. To automate this substitution, set your layout application preferences to use smart quotes (*QuarkXPress*) or typographer's quotes (*Adobe InDesign*). Typing ’ will display the typographer's apostrophe in HTML.

Brian Sooy, Brian Sooy & Co.
[w] www.briansooyco.com

"Wrong." "Right!"
it's it's

"That's not how
it's supposed
to look."

"This is how
we're going
to do it."

False quotes appear on the left, with true typographer's punctuation on the right. Top: *Whiskers AOE*, *Astigmatic One Eye*, Brian J. Bonislowsky, designer. Middle: *Vineta*, *Bitstream*, Ernst Volker, designer. Bottom: *STF Veritas*, *Altered Ego Fonts*, Brian Sooy, designer.

2. Hyphenation consternation

Hyphens are fine for compound words, but they don't belong at the end of a line of type. Do what you can to keep hyphenation to a minimum. Manually break lines, subtly adjust horizontal spacing, or slightly edit text to eliminate unwanted hyphens. The occasional hyphenated line-break is unavoidable, but don't have hyphens at the end of more than two consecutive lines. There should always be two or more characters before a hyphenated line ending, and at least three characters of the broken word at the beginning of the next line. Never let the second half of a hyphenated word, or a word with less than four characters, sit alone on the last line of a paragraph.

Tamye Riggs, Society of Typographic Aficionados
[w] www.typesociety.org; www.typelife.com

3. Hang that punctuation!

The most beautiful typography uses hanging punctuation. Beginning and ending quotes, line-end hyphens, periods, and ellipses should be hung in the margin for flush left and justified text setting to avoid 'holes' in the text. *InDesign* and *Macromedia FreeHand* both have preferences for this, but in *QuarkXPress*, you'll have to manually set a non-breaking space before the beginning quote, and add negative tracking between the non-breaking space and the beginning quote to achieve the effect.

Brian Sooy, Brian Sooy & Co.
[w] www.briansooyco.com

4. A river runs through it

When setting justified body copy, you'll sometimes end up with strange word spacing. This can create the appearance of 'rivers' running through your text.

Brick quiz whangs jumpy
veldt fox. Quick wafting
zephyrs vex bold Jim.
Sphinx of black quartz
judge my vow. The five
boxing wizards jump
quickly. Mr. Jock, TV quiz
Ph.D., bags few lynx. Pack
my box with five dozen
liquor jugs. Jackdaws love
my sphinx of black quartz.
Sympathizing would fix

Brick quiz whangs jumpy
veldt fox. Quick wafting
zephyrs vex bold Jim.
Sphinx of black quartz
judge my vow. The five
boxing wizards jump
quickly. Mr. Jock, TV quiz
Ph.D., bags few lynx. Pack
my box with five dozen
liquor jugs. Jackdaws love
my sphinx of black quartz.
Sympathizing would fix

Examples are set in *Verdana*, Microsoft typography, designed by Matthew Carter.

If the line length (also called measure) is short, set the text flush left/ragged right.

Brick quiz whangs jumpy
veldt fox. Quick wafting
zephyrs vex bold Jim.
Sphinx of black quartz
judge my vow. The five
boxing wizards jump
quickly. Mr. Jock, TV quiz
Ph.D., bags few lynx. Pack
my box with five dozen
liquor jugs. Jackdaws love
my sphinx of black quartz.
Sympathizing would fix

Brick quiz whangs jumpy
veldt fox. Quick wafting
zephyrs vex bold Jim.
Sphinx of black quartz
judge my vow. The five
boxing wizards jump
quickly. Mr. Jock, TV quiz
Ph.D., bags few lynx. Pack
my box with five dozen
liquor jugs. Jackdaws love
my sphinx of black quartz.
Sympathizing would fix

If you have room for a wider measure, and you really must have your text justified, remember this rule of thumb: the line length in picas for justified text should be about twice the point size of the type. If your font size is 10 point, your line length should be around 20 picas.

Brick quiz whangs jumpy veldt fox. Quick wafting zephyrs vex bold Jim. Sphinx of black quartz judge my vow. The five boxing wizards jump quickly. Mr. Jock, TV quiz Ph.D., bags few lynx. Pack my box with five dozen liquor jugs. Jackdaws love my sphinx of black quartz. Sympathizing would fix Quaker objectives.

James Grieshaber, Typeco
[w] www.typeco.com

5. To justify, or not to justify?

There are two schools of thought regarding the justification or non-justification of body copy. Some say text set with a ragged right margin interrupts the flow of reading. Others insist that the horizontal spacing problems and excessive hyphenation that often result from justifying text are far more distracting than a ragged right margin. Expert typographer Robert Bringhurst suggests this compromise in *The Elements of Typographic Style*: "Set ragged if ragged setting suits the text and the page." In other words, you can use your judgment on the aesthetics of the ragged vs. justified issue — as long as you make it easy to read the text.

Tamye Riggs, Society of Typographic Aficionados
[w] www.typesociety.org; www.typelife.com

6. Seasoning the mix

True small caps are not merely scaled down versions of full caps. They differ in weight, fit, and proportion, being designed to match the colour (tone) of the lower case. Putting passages of text in small caps is pointless: no matter how artful the setting, people will not be bothered to read it. The real value of small caps lies in their ability to add a dash of variety to complex settings, while maintaining the aesthetic convenience of a single typeface family.

Nick Shinn, Shinn Type Foundry
[w] www.shinntype.com

7. Use italics for accents

Italic fonts can be mixed with almost any other typeface. Try it; it really works! An italic design from a serif font can even be combined as a headline with a sans serif text font to create an exceptionally striking contrast. Italic fonts slant to the right, and are typically spaced tighter than their roman counterparts. When selecting a word to change into italic, be sure you also select the space immediately before the word. This will help reduce excessive gaps between italicised and roman words; use manual kerning between these words as needed to even out the space.

Allan Haley, Agfa Monotype
[w] www.fonts.com

8. Mind your ems and ens

Fonts usually have three dashes in their character set: the hyphen, the en dash, and the em dash. The hyphen (short) is used to connect the pieces of compound words, or to divide words that break at line endings. An en dash (medium) is used to indicate a range of dates, page numbers, or other values. The em dash (long) is used to indicate an abrupt change in thought, or to set off a separate idea within a sentence, etc. If an em dash in a typeface looks too wide, use an en dash instead. You may add a tiny bit of space before and after an em or en dash if you like. And — most importantly — never use two hyphens in place of an em or en dash!

Tamye Riggs, Society of Typographic Aficionados
[w] www.typesociety.org; www.typelife.com

9. Reversing roles

Type that prints fine in black on white is often illegible when reversed to white on black. It's surprising how often one sees, even in well-designed publications, a box or pull-quote where the type is knocked out of a dark colour and breaks down. If the text type is used in reverse, it should at least be made bigger or, preferably, set in bold, or in a sans serif.

Matthew Carter, Carter & Cone

10. The luxury of ligatures

The 'f' ligatures are designed for discretion, to replace ungainly couplings with smooth, composite characters. Conversely, there are ligatures that add noticeable affectation to text. Another class of ligatures is for tight layouts — providing flexibility with letter combinations of alternate width, or minimising the white space between characters. The fi (Option-Shift 5) and fl (Option-Shift 6) are included in many fonts (Mac, not PC), but the location of extra ligatures varies, being either:

- on the base fonts (replacing obscure math symbols)
- on an expert font
- nowhere; many faces have only one expert font, with small caps/old-style figures, but no extra ligatures.

Nick Shinn, Shinn Type Foundry
[w] www.shinntype.com



Fig. 1: The 'f' terminal and the 'i's dot are apt to bump awkwardly.
Fig. 2: The single character solution has design integrity.
Fig. 3: The 'f-l' pairing is too heavy up top, too empty inside.
Fig. 4: Its ligature is attractive in its own right. Examples set in STF Veritas.

11. Less is more, more or less

Today's designers have access to a wealth of unique display fonts. The impulse when you get a new font (or any cool new thing, for that matter) is to use it as much as possible. This may be good in some instances, but judicious use and careful selection of type will really make a difference in your work. If you've got a very ornate display font, use it for headlines or drop caps. Using 'busy' type designs for large blocks of text can interfere with readability, and usually doesn't look terribly attractive. Pair up complementary fonts, and limit the number of fonts used on one page — the results will be cleaner and more visually appealing.

Richard Kegler, P22 type foundry
[w] www.p22.com

12. Optical illusions

Much of good typography is about how things look. Optical alignment is usually more important than mathematical accuracy.

- Sometimes line spacing in headlines containing three or more lines must be adjusted to look even
- Left-aligned headlines beginning with round or diagonal letters should overhang the margin
- Align photos and graphics with the x-heights of text in adjacent columns, not the cap height
- Punctuation in headlines almost always looks too large. Reduce it a point or two to make things look right

Allan Haley, Agfa Monotype
[w] www.fonts.com

13. Straight shooting with bullets

Typographic bullets are simply round dots. They can be solid or just an outline, and come in two standard sizes: em bullets (which are almost as big as capital letters) and en bullets (which are about half the size of em bullets). When typeset, both varieties are centred vertically on the height of the capital letters.

Below are some rules of thumb on how to use bullets.

Em bullets:

- are almost always too big
- SHOULD BE LIMITED TO USE WITH CAP LETTERS
- should be set in outline form for minimum text disruption

En bullets:

- Should centre on cap height when they begin a line
- should centre on lowercase x-height when used with lowercase text

En bullets can be set even smaller when:

- less emphasis is required
- very many or very few bullets are used
- they're used with a typeface that has a small x-height
- they're used with a condensed typeface

Allan Haley, Agfa Monotype
[w] www.fonts.com

14. Figuratively speaking

The size of a font's figures (numbers) can sometimes cause visual problems. Lining figures, which are typically the same height as the capital letters, look fine in an all-caps text setting or in headlines. But in a block of lowercase text, these 'uppercase' numbers look ungainly and overpower the neighbouring letterforms. Elegant and readable text setting demands the use of old style figures. Conversely, 'lowercase' figures shouldn't be stuck in the middle of a line of caps. The problem? The basic character set of most digital typefaces offers lining figures only.

WINTER 2002	WINTER 2002
Winter 2002	Winter 2002
WINTER 2002	WINTER 2002
RIGHT	WRONG

Examples set in Century Oldstyle, Kingsley/AFT, Linn Boyd Benton and Morris Fuller Benton, designers.

Look for typefaces that feature expert sets — extra fonts matching the design of the base fonts — which typically feature old style figures, as well as ligatures, ornaments, swashes, true fractions and other typographic treasures.

Tamye Riggs, Society of Typographic Aficionados
[w] www.typesociety.org; www.typelife.com

15. The ups and downs of caps

Drop caps and elevated caps should have the text that follows nicely fitted. Traditionally, the first word or phrase after the drop cap is set in caps or small caps, to provide a transition zone that eases the reader into the text.

Nick Shinn, Shinn Type Foundry
[w] www.shinntype.com

WE'RE given no choice but to drown in our sorrows. If I had half a chance, I would die for to leave. For nine days, I floated through the Florida straits. My four days of water

FREEDOM AWAITS THOSE who share in the pain, of a life without hope, and the daily refrain. Oh, Lord, please stop my hunger, shelter me from the rain.

AND THE DAILY REFRAIN. Oh, Lord, please stop my hunger, shelter me from the rain. On the island of pain, we forsake our tomorrows.

BEEEN GONE THE LAST FIVE. I have danced with the sharks—oh, but I'm still alive. A Cuban armada on the straits of freedom. A fleet full of souls on a sea full of dreams. We pray to

Fig. 1: Drop caps are a great opportunity for typographers to practise their craft. It's fun to experiment with letters such as T, V, W, and X, hanging the left arm into the margin — and this can give an edge to an otherwise rigid page layout. Cap set in Zapf Chancery Italic, Hermann Zapf, designer. Text set in URW Antiqua.

Fig. 2: The initial cap can be set in a different typeface from the text, or the same — but if it's a serif typeface, a display version should be used for the large cap, not just the text font at a larger size. Cap set in Goudy Handtooled, Frederic W. Goudy, designer.

Fig. 3: Fitted drop caps are especially important when the first letter is A or I, because the reader may otherwise wonder whether the initial letter is itself a word. Cap set in Goudy Handtooled, Frederic W. Goudy, designer.

Fig. 4: The top of the drop cap should line up with the top of the following text. Cap set in URW Grotesk.



16. Word space vs. line space

Don't make the word space larger than your line spacing! It happens in headlines and body copy, and it makes reading difficult — and it just looks bad. It's a pretty basic rule of thumb, but you still see it happen all the time.

DO as I say,
not as I do.

When your word spacing is larger than the line spacing (leading) in a stacked headline, the gaps tend to break up the words visually in ways the phrase was not intended to be read. In this example, the eye wants to group together the words, "Say I Do."

DO as I say,
not as I do.

Examples set in Glyphic Neue, Typeco, James Grieshaber, designer.

To solve the problem, add a bit of leading. If that's not enough to make the text readable, you may need to kern between the words a bit — the built-in word space is a little too wide for a headline setting.

James Grieshaber, Typeco
[w] www.typeco.com

17. Be nice to your fonts

Never set a script typeface in all caps. It looks horrible, it was never intended to be set that way, and it makes your work look less than amateurish. And don't play the Marquis de Sade with your fonts. Don't put them on the stretcher and stretch them taller or pull them wider. Instead, find an appropriate weight of a font to use that was designed and drawn with the proportions you need.

Stuart Sandler, Font Diner
[w] www.fontdiner.com

CEZANNE
Cézanne likes this.

Examples set in P22 Cézanne, copyright 1996 Philadelphia Museum of Art.

18. Fun with alternate characters

There are many display fonts that include not only full international-character sets, but also feature alternate characters to allow for occasional substitutions. The examples below demonstrate cases where alternates are desirable.

EVERYTHING
EVERYTHING

P22 John Cage presents alternates of each letter in the upper and lower case positions. These allow for a more natural hand lettered look — especially when several letters repeat themselves.

attitude
attitude

P22 Cézanne offers alternates for some of the more decorative characters (such as the 't' and the 'd'). When t's are used more than once in a word, they overlap with other tall ascender letters, and the appearance of the word becomes cluttered. Using alternates makes the simulated handwriting appear more pleasing and natural.

LLOYD
LOYD

P22 Arts and Crafts has built-in ligatures and alternates that allow for decorative Mission-style lettering effects. It takes a little time to find the best combination, but the results are worth the effort.

Richard Kegler, P22 type foundry
[w] www.p22.com

'Everything' set in P22 John Cage, produced by P22 for The Museum of Contemporary Art, Los Angeles, in cooperation with The John Cage Trust. 'Attitude' set in P22 Cézanne. 'Lloyd' set in P22 Arts and Crafts.

19. The layered look

Some interesting typography can be achieved with layered type. For example, combine ShinnType's Bodoni Egyptian Shadow (black) with the Bold variant (white) to achieve a multicolored effect:

Fill+Fill=Fill

Examples set in Bodoni Egyptian, ShinnType, Nick Shinn, designer.

Using Adobe Illustrator:

1. Set text in 'Bold' font in white
2. Copy
3. 'Paste in Front'
4. Click on 'Shadow' and 'Black' to change the type you have just pasted.
5. Select both texts, and group, for subsequent ease of use

Using QuarkXPress:

1. Set text in 'Bold' font in white
2. 'Step and Repeat' with zero offset
3. Click on 'Shadow' and 'Black' to complete the effect
4. Select both text boxes, and group, for subsequent ease of use.

Fill

Advanced:

1. Tighten up the tracking
 2. Position the Fill font in front, to cover up the overlaps in the Shadow font. The amount of the outline left showing depends on the typeface. Here, the outline is thinned, because the Bold and Shadow fonts in Bodoni Egyptian are designed to trap.
- Nick Shinn, Shinn Type Foundry
[w] www.shinntype.com

20. Cascading Style Sheets unmasked

You can achieve consistent on-screen type for any web site by creating a style sheet with three basic styles: body, p and td. Assign the same font style and size to all three styles, and all type elements on your page will be the same size. Be certain to set your size in pixels (for example, 12px) since all other formats are relative (10px is the minimum size you can use for all browsers). The result will be similar-looking pages on any browser and platform.

Part 2: Spacing and kerning

21. Invisible success (Fit Theory)

When it comes to completing a successful type design, nothing can reduce the chances of that happening more than a poorly fit font. The most finely rendered shapes will be for naught if the characters do not interact well and predictably with one another. Good spacing is another one of those invisible successes; only poor fitting will be noticed.

22. Letter fit, then kern: Order is important

The order of these tasks is crucial to a successful typeface. First, establish an appropriate letter fit, apply it to the entire font, and then finally, kern specific character pairs to fix what letter fit cannot address. If you find yourself kerning standard character combinations such as bo, no and the like, then chances are you didn't get the letter fit right. In that case, stop kerning and revisit the letter spacing.

23. Basics of letter fitting

The most difficult part of spacing a typeface is finding the right visual balance, or 'colour'. A good fit depends on the stroke weight and body width of the typeface, and at some point, it can be very subjective. But there are some basic rules of thumb to get you in the ballpark:

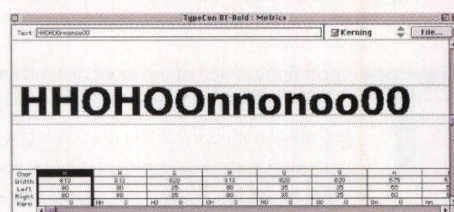
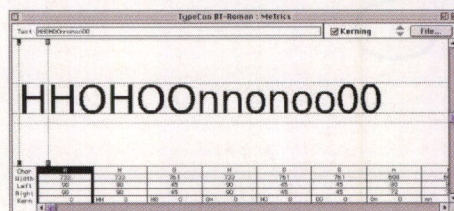
- Generally, the heavier the stroke weight and the narrower the width, the tighter the fit.
- Square character shapes require more fit; round shapes require less.
- Italics usually fit tighter than their roman counterparts.
- Display designs are usually fit tighter.

24. Spacing typeface families

When developing a family of several weights, you should endeavour to determine the control character fits of all the family members at the same time; this way, fits for the entire family will be consistent with one another and the family will work well together. The letter fit of bold weight, for instance, should be tighter than roman.

25. Spacing fundamentals

The fit, or the space between any two characters, is the sum total of the right side bearing of the first character and the left side bearing of the second character. Their fits differ by virtue of their basic designs; the straight characters require the most space around them, while the curved characters require less space because the curve stroke occupies less of the surrounding negative space. Depending on the design, the flatter a curve stroke becomes, the closer the side bearing should approach that of the straight stroke.



26. Control string

The theory behind control characters is to use a small subset of characters to establish fits. The control characters possess the typical features and spacing combinations of the majority of the typographic set: HDHHOHOOhnnnoopo00

The typical order for widest to narrowest fit is: HH, nn, OO, 00 and oo. Although they may not be directly related by shape, the fits of almost all of the other characters are determined in some way by the spacing relationships of the control characters.

27. Extreme move rule

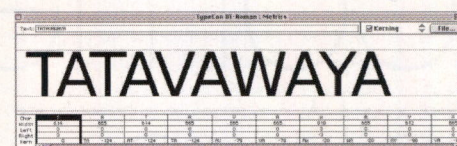
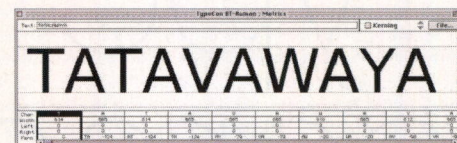
When establishing spacing and kerning, if you find you can't decide one way or another (tighter or looser), make an extreme move, such as fitting the characters really close. Then back it off.

28. Basic kerning rule

It's critical to remember the difference between spacing and kerning. Spacing creates the rhythm between the black and white of the characters — the balance that allows the font to read properly. Kerning fixes what general spacing cannot do, by allowing you to improve the spacing between specific character combinations.

29. Kerning symmetrical characters

Character pairs consisting of symmetrically designed characters should have the same kern values on left and right. For example, OTO, OVO.



30. Kerning: Using words

The best way to assess kerning is by using words. The context of a word will help you decide if kerning is too tight or too open. **CAUTION**

Main Writer: Tamyie Riggs

Tamyie Riggs is a freelance graphic designer, writer, editor, and typographer located on the West Coast of the United States. She is the co-editor of four books on typography and motion graphics, including the just-released *Indie Fonts*, a compendium of digital type from independent foundries. Riggs also serves as the director of the not-for-profit Society of Typographic Aficionados and its annual conference, *TypeCon2003*. Read more about type designers and their work, and their lives at her pet project, **[w]** www.typelife.com.

Jim Lyles

Jim Lyles is Director of Typographic Development at Bitstream Inc. He has worked in the type business since 1980, when he first learned type design at Mergenthaler Linotype in New York. He then worked for a year at Techni-Process, a headline type house upstairs from Photo-Lettering, Inc., on 43rd Street. He left New York in 1985, taking up residence at Bitstream in Cambridge, MA. Lyles holds a Bachelor of Science in Fine Art degree from Valparaiso University, and worked on his MFA in drawing and printmaking at Pratt Institute during his tenure at Linotype. **[w]** www.bitstream.com

Sue Zafarana

Sue Zafarana is Director of Custom Type Production at Bitstream Inc. She began her career in type when she joined Compugraphic (Agfa) in 1977, where she took part in the development of their phototype library. She then assisted in the conversion to digital data in the early 1980s. Zafarana joined Bitstream in 1984, spending the first two years designing digital type at massive modified Camex workstations. She then slid over to the custom group and has been there ever since, serving the last 10 years as its director. She holds a Bachelor of Fine Art degree from Westfield State University. **[w]** www.bitstream.com

Clearly indicate paragraphs, but be careful not to use too many. Integrate and visual consistency, but be careful not to use too many.

flow of reading.

Type comes alive

Typography has always been about upsetting the status quo through technology and design innovation. Where has it come from and where is it going? We take a look...

Typography is one of the most difficult aspects of design. Not only do you have to be visually creative, you also have to worry about technical details involving the readability, kerning and tracking of your alphabets. For package design, you've got to make sure your product stands out without confusing potential buyers about what the product actually is. And in terms of signage, well, it's a case of standing out enough to be seen, while not being obtrusive.

We're constantly bombarded with messages from all corners of this so-called developed world. There are buses telling us that xXx is a new type of secret agent, print adverts informing us that Joey Negro is presenting the album Jakata (which we're informed in subtle sans serif capitals includes samples from the soundtracks of *American Beauty*, *Betty Blue* and the *Shawshank Redemption*), and the faux stencilling of the Manic Street Preachers' CD1 cover for *There By the Grace of God*.

Typography has always been about two things: technology and rule breaking. It's followed the craft from its earliest days of the printing press, through to David Carson's craziness with *RayGun* magazine in the 1990s. And it doesn't look like it's going to change.

The birth of type

We can mark the beginnings of typography as we know it today at the invention of the printing press. Though it's disputed by some, Gutenberg's press printed the first mass-produced book in 1454: the Gutenberg Bible. His invention was a revolution in itself. Within 50 years of the pressing of the Gutenberg Bible, over 1000 printers set up shop in over 200 cities in Europe. Of course, both Church and State were alarmed at the ease with which ideas began to circulate, and they brought in censorship decrees in vain attempts to regulate its use.

It was also curtains for scribes, who made a living out of copying books by hand with quill and

ink. Moveable type meant the end of their industry. Funnily enough though, it also meant the birth of typography in its modern sense. It saw the rise of designers like Claude Garamond, who is credited as being the first person to specialise in type design as a service to publishers. His first Roman font was used in the 1530 edition of a volume lovingly entitled *Paraphrasis in Elegantiarum Libros Laurentii Vallae*. More importantly, Garamond and his contemporaries followed what had come before: handwriting.

Between the sixteenth and early nineteenth centuries, the printing press changed very little. It was an era that saw the proliferation of ideas, from the Protestant Reformation, and revolutions in the United States and France, as well as civil war in Britain.

Type designers also established themselves. Giambattista Bodoni, for example, worked from the late 18th to early 19th centuries, producing work for the European élite. Like Garamond, his success was due to the importance he placed on high production values. He also produced Bodoni Book in 1798, which raised the eyebrows of the

design community. It was very crisp and clean, with thin, straight serifs. It reflected what was going on around him at the time: the beginnings of the industrial revolution.

New technology

As the 19th century drew to a close, the printing press itself was undergoing change. Machines like >

Max Meidinger

Where would we be without Helvetica? It's a font that has been used, overused, consigned to history and then resurrected, and it's likely to remain one of typography's most enduring fonts for all time.

It is the work of Max Meidinger, who was born in Zurich, Switzerland, on Christmas Eve, 1910. He trained as a typesetter between 1926 and 1930 at the Zurich Kunstgewerbeschule or Arts and Crafts School. After a spell as a sales representative for the Haas'sche Schriftgießerei (Haas Type Foundry) in Munchenstein, he quit and became a freelance graphic artist in Zurich.

His big break came in 1956 when he was asked by his former boss at Haas, Edouard Hoffman, to modernise one of the company's Haas Grotesk sans serif fonts for use in advertising. Thus he set to work on what was to become Neue Haas Grotesk, which went on sale the following year. In 1961, rights to the font were purchased by Germany's Stempel Foundry. The company developed a full series of weights based on the original designs, and renamed it Helvetica.

Meidinger died on 8 March 1980. Other fonts he designed include Pro Arte, Helvetica Rounded and Horizontal.

[w] www.fontexplorer.com

Jonathan Barnbrook

Typography is not merely letter shunting to Jonathan Barnbrook. It is an agent of change. He believes that type should have some sort of social significance, and he designed such faces as Nixonscript, a font "with which you can lie"; an attempt at modern gothic blacklettering font called Bastard; and False Idol, designed to "mimic an atmosphere of glamour and sophistication but achieves only a certain fractured seediness" as it's based on "bad rubdown lettering in 1970s pornographic magazines".

His satirical streak can be seen in such work as his collaboration with Damien Hirst, not only on the Pharmacy restaurant, but also with the book *I Want to Spend the Rest of My Life with Everyone, One to One, Always, Forever, Now*.

He's a graduate of St Martins and the Royal College of Art and is the brains behind Virus Fonts. His work is certainly pioneering and experimental. His book collaboration with Hirst, for instance, uses a number of devices including pop-ups, as seen in children's books. Not only is his work innovative, they're also given an edge by the designer's views on politics and contemporary culture.

Fonts he's designed include Patriot, Prozac, Coma and Expletive Script.

[w] www.virusfonts.com

the Linotype and the Monotype were lowering the cost of printing, while steam replaced manual labour to actually operate the machines themselves. It was the dawning of the age of mass production and social mobility, which meant that typography was about to face some brand new challenges.

At the start of the 20th century, Art Deco, Art Nouveau and Bauhaus all influenced typography. Their design aesthetic was clean, eschewing the ornate. In terms of type design, they picked up on a forgotten movement that had outraged all and sundry a century earlier: the

Grotesques. What was outrageous about these

fonts was that they had no serifs,

which was simply unheard of.

Sans serifs were

perfectly suited

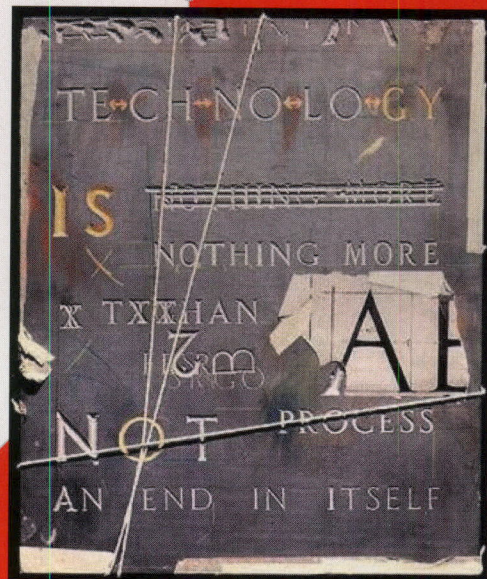
to the

market economies of the first half of the twentieth century. Advertising was on the rise. People needed signs to show them where to buy goods or where to catch the train. Gradually, they needed type to tell them what movies to watch, what radio shows to listen to, and what magazines to read.

Evidence of this is still all around us. In 1916, Edward Johnson designed his famous font for the London Underground. Around twelve years later, Paul Renner designed Futura, which is widely seen as the definitive sans serif font. At around the same time, Eric Gill designed his famous Gill Sans, still often used by the BBC. Not to mention Max Meidinger's Helvetica, designed in 1957.

Xerox in full effect

Perhaps we should pay homage to Xerox for moving typography to the next level. It had the foresight to realise, in 1960, that Chester F. Carlson's 'electric photography' patent had a commercial use and so released the photocopier to the world. It paved the way for the birth of the fanzine during the late 1960s, but it was during the punk era that the genre really flourished. Fanzines meant that anyone could design a publication, and often featured extensive amounts of cutting and pasting, both in terms of imagery and type.



Jonathan Barnbrook's style is inspired by the gothic fonts created by Eric Gill

Zuzana Licko

When the Mac was launched in 1984, Zuzana Licko and her husband Rudy VanderLans were busying themselves with *Emigre* magazine. The new technology meant that creative magazine production was now easier than ever. However, its font palette was rather limited, and so Zuzana got on with the business of designing their own, first using bitmap technology, and eventually with PostScript technology.

Emigre, both as a foundry and a magazine, showed the world just what was possible using digital technology. Licko's work with her partner has earned the foundry numerous awards, including an American Institute of Graphic Artists Gold Medal in 1997. *Emigre* has also had its work exhibited in San Francisco's Museum of Modern Art. Licko's work with typography on computers revealed the extent of the digital publishing revolution. While Adobe and Apple must be credited with its technological birth, it is *Emigre* that provided the first clue of the changes that were due for the world of typography.

Fonts designed by Zuzana Licko include Universal, *Émigré*, Matrix, Modula, Senator and Citizen.

[w] www.emigre.com

Eric Gill

Strictly speaking, Eric Gill is not a typographer. Primarily, he was an engraver, using wood as his medium of choice. He was born on 22 February 1882 in Brighton, and attended art school in Chichester. During his time at Central School for Arts and Crafts, Gill attended lettering classes given by Edward Johnson, who went on to create the famous typeface for London Underground. It was to have an influential effect on him later, when he went on to design Gill Sans, one of the BBC's most used fonts.

At the turn of the new century, he was known as a master craftsman, making engravings for title pages, lettering in stone and sign making. He rose to national prominence after his sculpting work for the BBC's broadcasting house.

His typography work was something of a collaborative effort. At the end of the 1920s, typographer Stanley Morison persuaded Gill to design type for print. Gill agreed, but didn't much fancy working with the machinery that was required to produce lettering then. Therefore, a punch-cutter called Charles Malin was brought in to deal with the mechanical side of things, with Morison co-ordinating the two sides.

Gill's fonts include two series of Gill Sans, between 1928 and 1930, Perpetua in 1929 and Solus in the same year. He was an often controversial artist as well as a typographer, and thanks to the BBC, his work is among the best known in the UK. Eric Gill died in 1940.

Punk bands also designed their own record sleeves with the same aesthetic. It paved the way for the so called 'grunge fonts' of today. However, it also had a marked effect on budding graphic artist Neville Brody. He combined punk sensibility with influences like Dadaism and Pop Art. He also studied the 'cut up' technique of William Burroughs and Brion Gysin, where strips of text were snipped and recombined to yield entirely new meanings. It's a technique he used on *The Face* magazine as its art director. Basically, Brody, with scalpel and Letraset, designed the affluent Britain of the 1980s. He blew up lettering, reduced it, distressed it, filled in holes, sometimes with a magic marker, all to produce camera-ready artwork.

But Xerox's work wasn't over. In 1984, the Macintosh said 'Hello' for the first time. It was a tiny personal computer with not a lot of power. But it was based on the graphical user interface system, including the mouse, all invented at Xerox's Palo Alto Research Centre (PARC). Furthermore, two former PARC employees, John Warnock and Charles Geschke, finally released the product that had caused them to leave Xerox in the first place. It was called PostScript, and it was the first product released by Adobe, also in 1984. In 1985, Steve Jobs' Apple invested \$2.5 million in the company to ensure the technology would be included in Apple's new LaserWriter product. The final piece of the jigsaw came about when the two happened upon a start-up called Aldus that was making an application called *PageMaker*. Suddenly it was possible to lay out a magazine on a computer and send high quality output to an imagesetter. The desktop revolution had begun.

It kicked off a movement that started with the birth of *Emigre* magazine, and its associated type foundry of the same name was set up in 1984 by Zuzana Licko and Rudy VanderLans. Licko started off making bitmap fonts, but later went on to produce type, using curves possible using PostScript. It in turn made it possible for a wave of designers like David Carson, Jonathan Barnbrook, Juan Gatti and Lucas de Groot to manipulate type in new and exciting ways.

David Carson, for example, rendered *RayGun* magazine almost unreadable due to his unusual layout style. De Groot used more conventional reworkings of fonts that had come before, such as Frutiger. More recently, computers have enabled the likes of *Felt* to experiment with moving images and type, while publications like *eye*, *I.D.* and *Graphis* were able to build on work done by Carson.

The next step

Where to next? It's hard to tell. Certainly, the world has become even more consumerist at the start of the 21st century than it was 100 years previously. Typography now includes motion; think television commercials and film. There's also room for interactivity >



Identikal fonts are designed to embrace the blockiness of type shapes

Neville Brody

Design in the 1980s would be nowhere without Neville Brody. He combined a punk attitude with artistic movements such as Dadaism and Pop Art, the photography of Man Ray and Laszlo Moholy-Nagy and the William Burroughs and Brion Gysin-inspired Cut Up technique to produce the decade's look. Its greatest moment was during his period at *The Face* magazine, which lasted for five years starting in 1982. His work was copied back then by just about everyone hoping to tap into the decade's aspirational ethos, which swept Britain during the Thatcher years.

Brody also designed numerous record sleeves for Fetish Records between 1979 and 1987, including ten records for *Cabaret Voltaire*. He did something of an about face when he took over art duties at *Arena* magazine, becoming known for using bold Helvetica in lowercase for much of the design. He's been featured in exhibitions at the V&A, and also wrote a book, *The Death of Typography*. He's a founder of FontShop International in Berlin.

Fonts he's designed include Industria, Autotrace, Insignia, Arcadia, Typeface 4, Typeface 6 and Typeface 7.

[w] www.fontshop.de

David Carson

David Carson was a Sociology teacher and surfer before he took some basic evening courses and became one of the most influential designers of his generation. He started his path with *Beach Culture* magazine at the start of the 1990s. He took his design ideas to *RayGun* in 1992.

There, he used new fonts, many from Emigre, and he flipped letters and numbers to create new lettering. He also ignored grids, guttering and a range of other magazine design conventions, outraging and invigorating the industry. To some, it made the magazine unreadable, but then, if you couldn't understand it, you probably weren't the magazine's intended audience anyway. His innovations can be seen in all magazines that aspire to reflect cutting-edge design, and have influenced – directly or indirectly – a range of contemporary type designers such as Germany's Designer Shock.

He founded Garage Fonts in 1993 to distribute fonts used in *RayGun*, though he's no longer involved with the site. He also runs David Carson Designs, producing Websites, including the cover for culture magazine *The Mixture*. He also designed the packaging for the *Nine Inch Nails* album *The Fragile*. And he's responsible for two books: *The End of Print*, and *Fotografiks*.

[w] www.davidcarsondesign.com

[w] www.garagefonts.com

thanks to the Internet. Flash means that one of the barriers to developing typography online – browser compatibility – is being overcome. The likes of David Carson and Jonathan Barnbrook spend plenty of time bringing their design ideas to the Web. It also means that type designers like Nick Hayes at Identikal can claim that his vision of typography is “communication through visualisation and sound”.

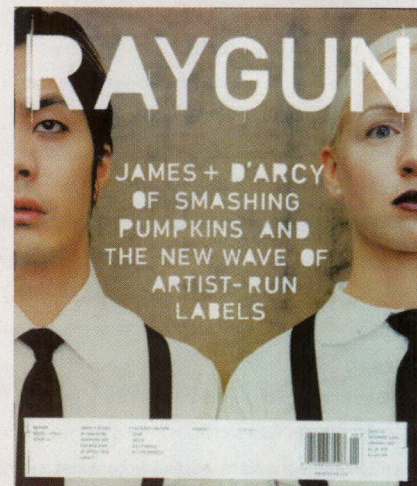
It's also led to a type movement of its own, Pixel Fonts, where the point isn't to avoid making letters look like they're not made of pixels, but to embrace the blockiness and edges of the squares that make up the fonts themselves. This in turn enabled micro fonts – lettering almost too small to be read – to be used on sites to provide a cutting edge appearance. The Web has also led to the birth of a thriving, though admittedly not necessarily lucrative, trade in fonts.

Maybe, however, just as we still use fonts designed by Garamond and Bodoni hundreds of years after they were created, there's still room for classic design in future. “The age of techno fonts is on the way out,” says Identikal's Nick Hayes. “The true typographers will release fonts that have an audience for all, but still have one foot in the past and one foot in the future. We term this ModernClassical.”

Alias's Gareth Hague is looking forward to something slightly different, but with an air of refinement. “I'm hoping for a non-referential, non-classical, forward-looking approach to beauty,” he says. Green Cathedral's Design Director Jason Arber adds: “We will see more interesting letterforms emerge. The new typefaces will be more studied and refined than many new typefaces we've seen lately. I think generally we're entering a period of typographic minimalism.” **ca-s**

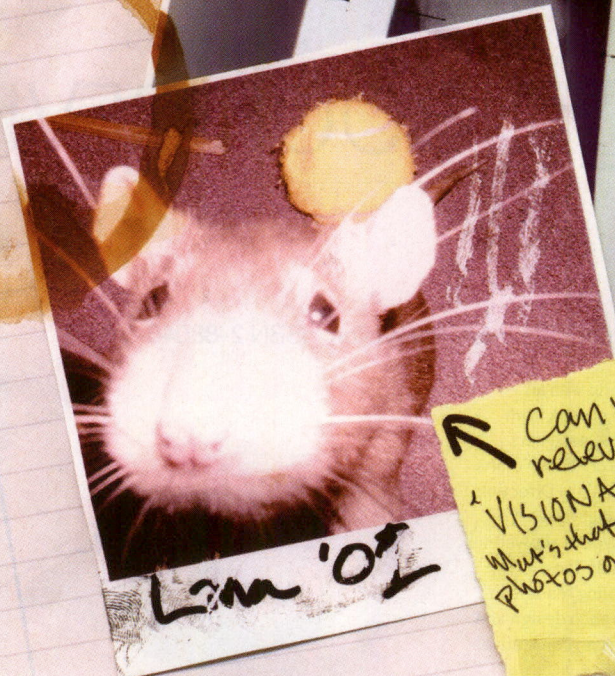
Look forward to a new world of fonts...

www.identikal.com
www.greencathedral.com
www.virusfonts.com
www.emigre.com



RayGun is still seen as the magazine that single-handedly changed the way that graphic designers use type in print

Full page Ad Campaign 2002



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What's that guy's name with the photos on disk? Get Tim on it!

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COMPANY STATEMENT

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- Get ~~copyright~~ copyrighter on this!
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Business

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Business Plus

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Business Silver

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Webpace (MB)	50	100	200	300
Live statistics		✓	✓	✓
ODBC support		✓	✓	✓
Mirrored mail server			✓	✓
Extra processing power			5x	10x
Low population server			✓	✓

* This is the small-print section, where we tell you that all prices quoted above are ex-VAT and that VAT at 17.5% will be added to the cost when invoiced. Prices, services & availability can change without notice, but probably won't.

COMPUTER arts special BOOK REVIEWS

The in-depth guide for digital creatives

MOVING TYPE

Price **£24.95** Author **Matt Woolman & Jeff Bellantoni** Publisher **RotoVision** ISBN 2-88046-369-6

Moving Type is about spatio-temporal typography. Or type that moves, transforms, mutates, duplicates, blurs and interacts; existing only within the virtual realm of the computer screen. With the accompanying files on the CD, this book is as interactive as the type designs it illustrates.

Preliminary chapters lay solid foundations in legibility, structure, framing and colour. Subsequent chapters look more closely at each of these elements as they're applied to moving type. The concluding chapter then moves

into the professional world with an excellent cross-section of work from some of today's practicing designers such as Yugo Nakamura of MONO'crafts and Joel Marcus of M:Design+Direction.

This book illustrates clearly what can be achieved when type is allowed to move and express itself. The accompanying CD enabling readers to immerse themselves in each design and see first-hand how type can come alive.

VERDICT

5/5



MAKING DIGITAL TYPE LOOK GOOD

Price **£19.95** Author **Rob Gordon** Publisher **Thames & Hudson** ISBN 0-500-28313-3

This sumptuously presented manual is a must-buy for anyone who is involved with specifying digital type. The book is divided into three main sections: the history of type, a host of specimen fonts, and an overview of some of today's leading type foundries.

This is not a manual of tutorials but an excellent reference resource. It not only illustrates how some of the leading fonts will look when printed in various point sizes but also allows an instant visual comparison to be made,

allowing the designer to choose font settings with ease.

Supporting the more practical material is an overview of all the major type foundries, and also a close look at today's practising type designers. If you need a type reference manual, but also want to learn a little more about the history of type and who is practising font design today, look no further.

VERDICT

4/5



PHOTOSHOP TYPE EFFECTS – VISUAL ENCYCLOPEDIA

Price **£34.99** Author **Roger Pring** Publisher **New Riders** ISBN 0-735-71190-9

From the very first page, this book is visually stunning. Presented in large format full-colour throughout, this is the ultimate type resource for Photoshop users. It offers practical information as well as mountains of material to fuel your imagination.

Divided into two general sections, the book begins with an overview of the language of type and how this is manipulated within the Photoshop environment. You then move on to the heart of the book, which is the step-by-step tutorials that illustrate how to achieve each effect with ease. With an

appendix that illustrates 187 basic filter effects, and what can be achieved with third-party software, this is as comprehensive a type manual as you are ever likely to see.

Take this encyclopedia as your inspiration, but also as just a beginning. From these diverse type effects, more can be created with some simple manipulation of the effects parameters. If you buy just one book on Photoshop type effects, make it this one.

VERDICT

4.5/5



ABOUT FACE – REVIVING THE RULES OF TYPOGRAPHY

Price **£29.95** Author **David Jury** Publisher **RotoVision** ISBN **2-88046-677-6**

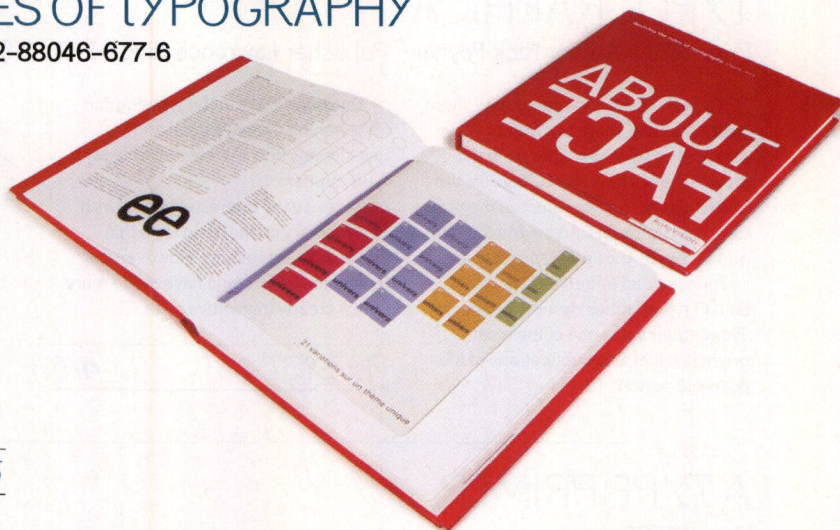
In today's graphics industry, it seems that every design rule is there to be broken. None more so than in the use of type. However, what this book comprehensively illustrates is that the rules that have developed over centuries are there for a reason. They can be broken, but a thorough understanding of how these rules affect type is essential to good design.

Over 13 chapters, typography is dissected so that the reader can then see first-hand how readability and legibility are very different. How the manipulation of space and the use of paper and print finishing impact on the final design.

As this book points out, "Rules improve legibility, strengthen communication and make words more potent. Rules that provide the designer with invaluable knowledge about the craft of communication." With programs like *Photoshop* enabling you to change every aspect of a font's design, taking some time to learn the basic rules of this art will ultimately ensure that your typographic inspiration will, above everything else, communicate your message.

VERDICT

4/5



STOP STEALING SHEEP & FIND OUT HOW TYPE WORKS 2ND EDITION

Price **£22.99**

Author **Erik Spiekermann & E.M. Ginger**

Publisher **Adobe Press**

ISBN **0-201-70339-4**

Now in its second edition, this slim and unassuming book is a powerhouse of insight into type design and usage. Page after page of clear and concise explanation moves you from an overview of what type is and how it's used, to more in-depth discussions of how to choose just the right face for your project.

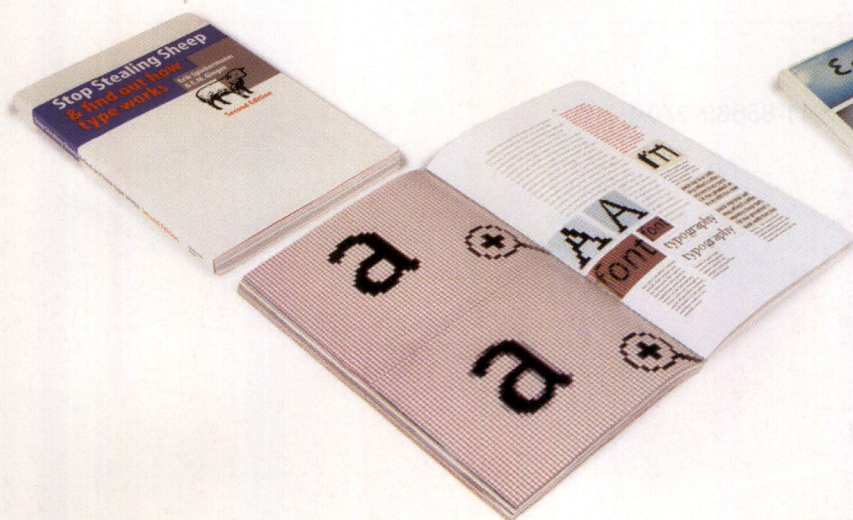
Technical explanations are kept to a minimum, with illustration used on each and every page to make the authors' points and show clear examples of the technique under discussion. This book

is itself a masterclass in type design.

Type examples are also shown throughout the book, which adds to its usefulness as a type specification guide. But this book is much more than that. Your own understanding of how type can be used will take a quantum leap after reading this book. As the authors point out, type "...can walk, run, skip, jump, climb and dance". Read this book and you'll soon find out why and how.

VERDICT

5/5



EDWARD FELLA: LETTERS ON AMERICA PHOTOGRAPHS AND LETTERING

Price **£25**

Author **Essays by Lewis Blackwell & Lorraine Wild**

Publisher **Lawrence King**

ISBN **1-85669-182-9**

Some books are all pictures and no type, others are all type and no pictures; but there are few that are all pictures of type. *Edward Fella: Letters on America* is just that.

If you were ever in any doubt that America is the land of pointless signs then this is the book to convince you otherwise. Fella has systematically photographed lettering, typography and signage that ooze American style.

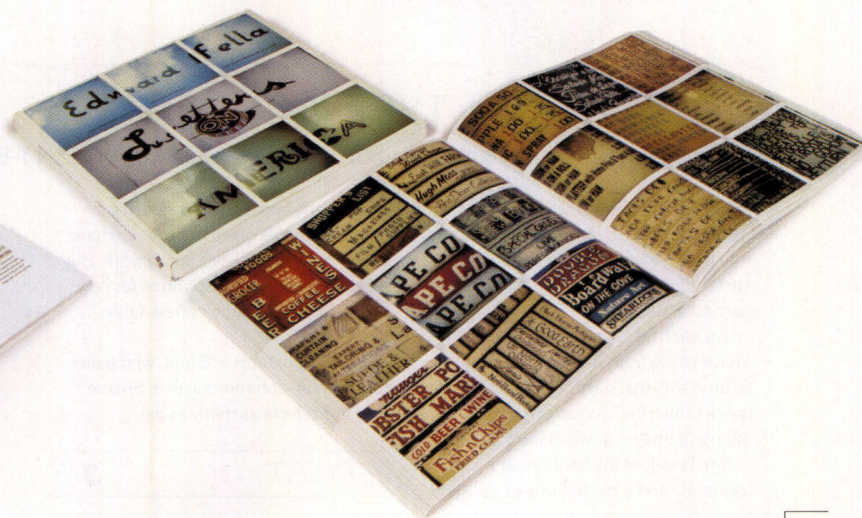
Take the flaking Ford sign, or the McDonald's illuminated sign that has its front ripped away to reveal the

fluorescent tubes beneath. Or maybe the faux Wild West restaurant menu with its 'The Good, the Bad, and the Ugly' style typeface – they're all in there.

And when you finally finish flicking through its structurally identical pages, you're left with a sense that you too have travelled the length and breadth of America photographing the typography that makes up the American print style. This is a great book for ideas.

VERDICT

5/5



TYPOGRAPHICA

Price **£25** Author **Rick Poynor** Publisher **Lawrence King** ISBN **1-85669-243-4**

When it comes to typography, there are a few magazines and publications that stand out from the crowd. The obvious one is *RayGun*, the much-hyped and over-quoted magazine designed by David Carson. Maybe not quite so well-known is *Typographica*.

Founded and edited by renowned British typographer Herbert Spencer, *Typographica* was one of the most original visual arts publications of the post-war period.

This book looks at the typographic style behind the periodical and investigates how it's relevant to today's typographers.

It's a visually interesting book, with commentary on the main style that *Typographica* presents. However, the look of the book could have made more of this clearly innovative style.

VERDICT

4/5



A TYPE PRIMER

Price **£17.95**
Author **John Kane**
Publisher **Lawrence King**
ISBN **1-85669-291-4**

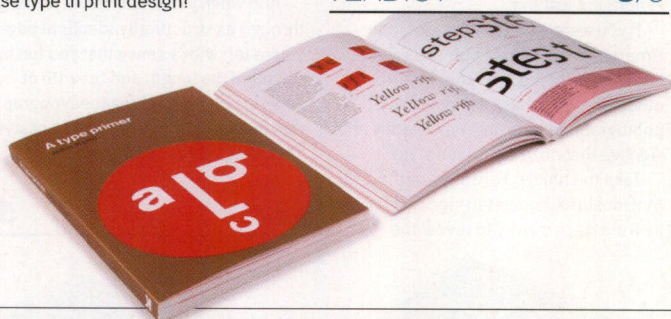
A lot of hot air is spouted about typography. Some designers are obsessed with the good use of typography and are extremely picky when it comes to mistakes made, or rules broken.

Yet the rules of typography are sometimes difficult to come by. What are the rules? Do I need to know them before I can break them? What's the 'right' way to use type in print design?

This book answers all these questions and more. So if you want to be totally correct in your use of typography then you need to read it. It analyses the basic principles and applications of type: from measuring type, classifying typefaces and organising text on a page, to when and how to kern typefaces.

VERDICT

5/5



TYPE & TYPOGRAPHY

Price **£19.95**
Author **Phil Baines & Andrew Haslam**
Publisher **Lawrence King**
ISBN **1-85669-244-2**

This book is packed full of information on type and typography. It's so full, in fact, that it's a bit difficult to navigate at first and the sheer amount of information is a little overwhelming.

But once you delve in, you'll find the kind of information that'll make you stop and read. Rather than just a bunch of hard and fast type rules, the authors look at working examples of good typography.

For instance, there's a comparison between the type used on the London Underground map (Harry Beck, 1933) to that of the New York subway map.

The authors tell you exactly what makes good type use and what doesn't; what works and what doesn't. There is also a chapter on communication theory.

VERDICT

5/5



TYPE 1 DIGITAL TYPEFACE DESIGN

Price **£25** Author **Nathan Gale** Publisher **Lawrence King** ISBN **1-85669-270-1**

Type 1 is really a reference book. It lists type foundry after type foundry giving a visual reference of the sorts of fonts on offer from that particular designer.

For each foundry you're given an image of the font (A-Z), a sentence written with that particular font ("the quick brown fox" and so on) and an enlarged image of two of the glyphs.

The layout of the book is very formulaic and a tad tedious as you get

towards the end. As we've said, it's a reference book: one that's ideal to have sitting on your desk while you work. But if you're looking for inspiration for new font designs, or a nice coffee-table book, this isn't it.

The CD contains 178 font, which are free for non-commercial use. Shame they didn't have as many as us!

VERDICT

3/5



The Brief

To create a marketing campaign, spanning print, web and film media, to promote a new film by fictitious film-making company *Crunch Films*



The rules of good typography don't merely refer to print projects. On the contrary; with the expanding number of digital fonts out there more and more designers are using obscure fonts, in Web projects and in moving imagery.

This is why we decided to include those three areas – print, Web and moving image – in our typography 'mega' project this month.

Take one made-up company, Crunch Films; an independent film company that is poised to launch its new documentary short film. Add one typeface, Dstruktonaut, created specifically for this project by Pixelsurgeon, and ask three designers to use it within marketing campaigns for print, Web and motion.



For print: We asked award-winning magazine designer, Richard Llewellyn, to design a typographic poster campaign for Crunch Films, using Photoshop.

For Web: Design collective BD4D creates an animated Website intro in Flash, and shows you how to animate type with ease.

For film: Our moving type tutorial shows how to create a 30-second promo for Crunch Films, using After Effects. Chris James Hewitt, co-author of After Effects Most Wanted shows you how.

Turn the page to see the results...



meanwhile back at the

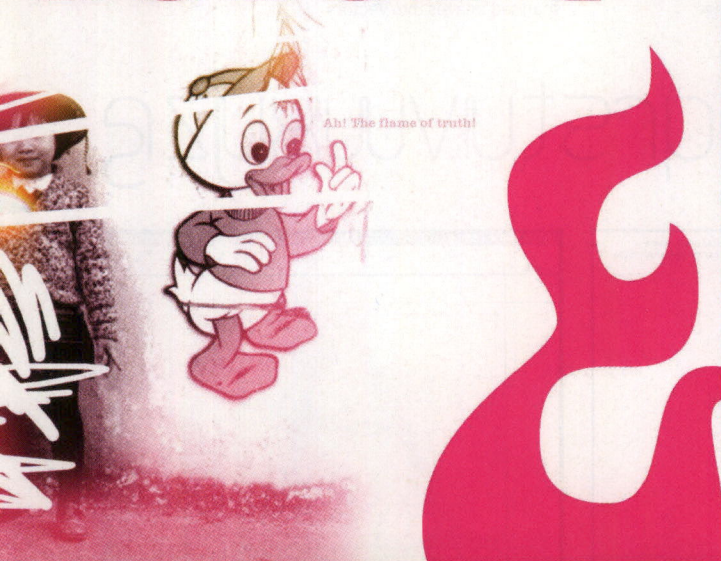
fontlab®

Remember kids, no stealing fonts!
ILLUSTRATION BY ARBER © PIXELSURGEON

She's pointing at me!

a brand new

dstruktaut



Create your own typeface



FontLab is a font creation and editing tool that provides all the power you need to build a new typeface from scratch...

There are thousands of typefaces in existence, but sometimes a designer still can't find what he or she is looking for and instead cracks open a type design application to crank out a new font.

Creating typefaces isn't easy, and designers have been hampered by a lack of modern software. The industry standard, Macromedia *Fontographer*, hasn't been upgraded since 1996, and many designers have discovered that by upgrading their operating systems to Windows 2000, ME, XP or Macintosh OS X, *Fontographer* finally shows its age and stops working correctly, if at all.

Although Macromedia has gamely posted a couple of workarounds on its site, many designers will be looking around for a new application to replace its ageing copy of *Fontographer*, and alternatives are thin on the ground. The only real option for the serious type designer is *FontLab*, which has been attempting to wrestle the type creation crown from *Fontographer* for the last few years. Because *FontLab* has an active development cycle, it works perfectly in a modern Windows environment. Additionally, support for Macintosh OS X has recently been announced, which also brings a degree of parity to the two platforms. >



Expertise provided by Jason Arber at Pixelsurgeon. You can visit the Website at [w] www.pixelsurgeon.com or contact Jason at [e] jason@pixelsurgeon.com.



Files on disc

The files needed to support this tutorial can be found in the Tutorial\Fontlab folder on the cover CD. You'll also find the finished Dstruktonaut font on the CD.

If you've experimented with *Fontographer* previously, *FontLab's* interface will seem immediately familiar to you: opening an existing font or selecting New from the File menu brings up a character grid containing cells for all the glyphs in the chosen character set, including punctuation, accents and special characters. Double-clicking on a cell

opens up a new glyph-editing mini window where character outlines can be created or modified using *FontLab's* vector paint tools.

Kerning allows you to create tighter built-in relationships between pairs of glyphs, such as To and Ve, which can improve the appearance of the typeface. Metrics are simply the defined border widths for each

character, and *FontLab* has a combined Metrics and Kerning window, allowing you to toggle between these two attributes in order to make fine adjustments to your font.

Usefully, *FontLab* also includes a Preview window so you can see the effect your changes to the character shape, metrics or kerning are having on a string of text. That kind of live

feedback on the colour and appearance of your font is invaluable.

FontLab is a densely featured application and it would be fair to say that the learning curve is steep. Explaining all of its features is probably beyond the capacity of a single tutorial, but if you're switching from *Fontographer* or are new to type design, you should learn enough to get started.

Top 10 FontLab Tips

1 Inspiration for typefaces can come from all around you. American type designer Ed Fella was inspired by the naïve, handwritten signs that dotted America in the late twentieth century. House Industries takes its inspiration from cheesy early '60s culture, while T-26 was inspired by the broken-up text from a fax machine to create its Digital Decay font.

2 Read the history of type design. It's surprising how many typefaces are considered modern, but were in fact designed over a hundred years ago. Franklin Gothic, a mainstay of many magazines and annual reports, was actually designed in 1902 by the talented typographer Morris Fuller Benton.

3 Typefaces don't have to be based on Roman letters. A good way to get started is to create a pi font, or picture font, which could contain simple streamlined images. Perhaps if you use a lot of logos in your work, you could build a typeface containing them in order to keep your logos in one handy place.

4 Get used to Bézier curves. Fonts are based on mathematical lines and curves, so unless your font is going to be made up of straight lines, you'll need to understand how to build characters using the

fewest control points possible. *Illustrator*, *FreeHand*, *CorelDRAW* and *FontLab* all share the same basic method of creating curved paths by clicking and dragging with the Pen tool and is easy once you get used to it.

5 Respect designers' copyright. Don't copy existing typeface designs without the express permission of the copyright holder. While all font editors allow you to open up existing fonts, you should not use these as the basis for your own designs. As well as being illegal, it's just bad Karma.

6 Although there's nothing wrong with designing your typefaces directly on the computer screen, it's often a good idea to start with a pencil and some paper. Ideas can be expressed quickly and the end results can be scanned in and traced in a vector application or used as a template in *FontLab* or *Fontographer*.

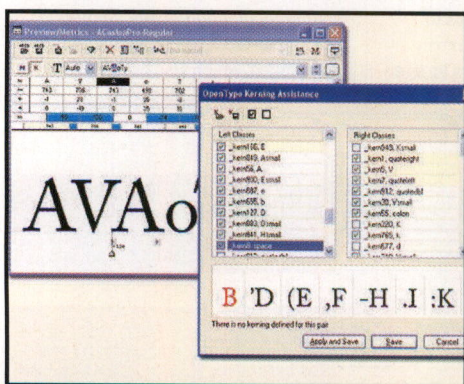
7 Creating typefaces requires perseverance and attention to detail. The process can be a laborious one, so if patience isn't your particular virtue, you might be better off with a different creative discipline, such as fire breathing or chainsaw juggling.

8 Be aware of the current typographic zeitgeist. Typeface design is subject to the same whims of fashion that influence other areas of design. In the past we've seen grunge type, hybrid fonts (for example, where Futura and Bodoni are mashed together to create Max Kisman's FF Fudoni) and pixel fonts.

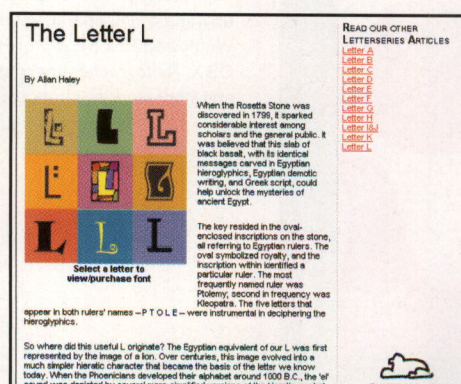
9 Know the rules before you break them. Yes, that old chestnut. Try not to use all the fonts in your collection on one page, as the results are generally not as impressive as you might imagine. It's usually best to use one typeface for headlines and another for the body copy. Try to avoid using display fonts for your body copy as this is often difficult to read.

10 It's true you can build a typeface using nothing but *FontLab*, but involving other applications can make your life easier. You might prefer to use Adobe *Illustrator*, Macromedia *FreeHand* or *CorelDRAW* to design your fonts and then import them into a font editor — most font editors will allow you to import EPS files or even paste vectors into empty cells. *Photoshop* is great for tidying up scans or applying filters to your designs, and Adobe *Streamline* is a handy application to have in your armoury for converting your scanned images into vectors.

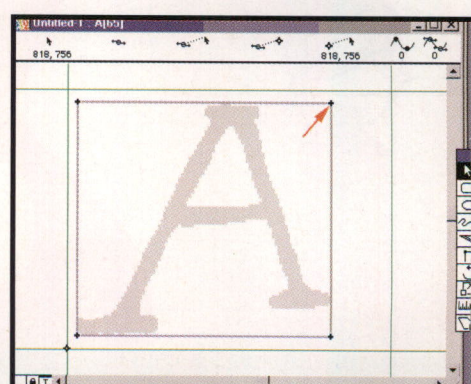
abcdefghijklmnopqrstuvwxyz



FontLab 4.5 has a new properties area in the Metrics window. It also has new Metrics, Kerning and Preview dialog boxes.



It helps to be familiar with the history and the rules of typography before embarking on the creation of your own font.



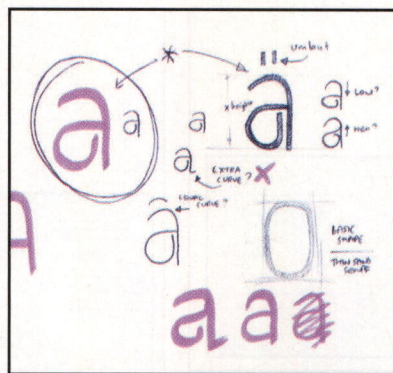
You can design your typeface directly on your computer screen, but we'd recommend at least doing a bit of planning on paper beforehand.

Part 1: Designing your typeface

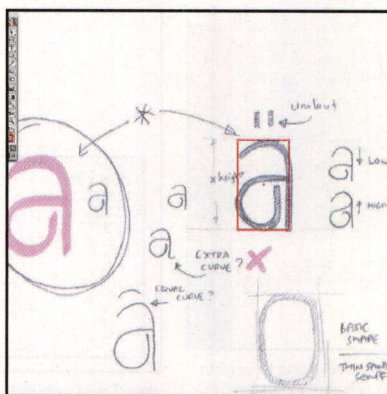
Use good old-fashioned pen and paper to sketch out your ideas, then refine them using the cutting edge vector manipulation of Adobe *Illustrator*...

Something simpler

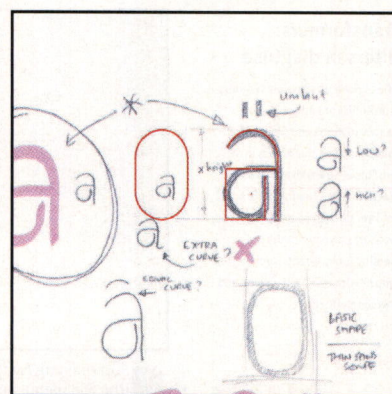
If you're interested in designing typefaces but *FontLab* seems a little too much for you, take a look at *FontLab's* Type tool, which is a simple and easy-to-use font editor. You can create TrueType and PostScript Type 1 fonts and even add custom characters and dingbats to existing typefaces. Admittedly more of a hobbyist's tool, it's a great introduction to the world of type design.



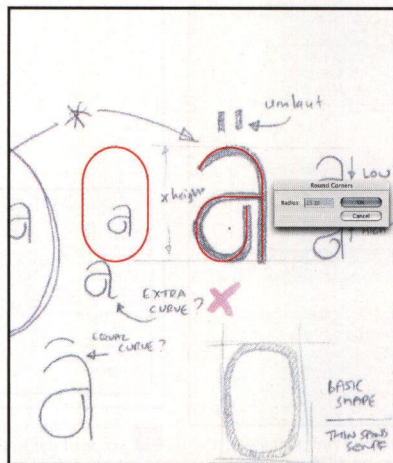
1 The hardest part of creating a new font is coming up with a fresh idea that will work consistently across all the characters in an alphabet. Sketching a few ideas on paper can save you time later and will give you some immediate visual feedback on how your idea might work. In this case, we're going to use a simple lowercase 'a' as our starting point and extrapolate a typeface from that.



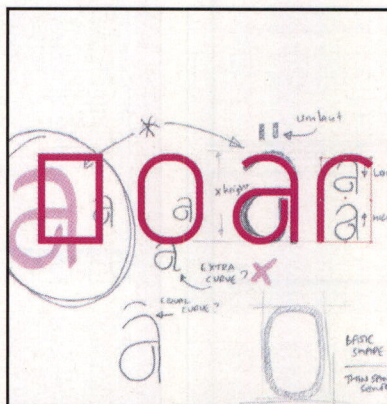
2 Scan in your sketches (or use sketch.tif from the CD) and import into *Illustrator* (File>Place...). On a new layer, create a white square using the Rectangle tool and set the Transparency to 50 per cent using the Transparency palette. Create a third layer and use the Rectangle tool with a stroke and no fill to establish the character's general proportions.



3 Use *Illustrator's* built-in Round Corners filter (Filter>Round Corners) to create a generic 'o' shape that will be used to create many of the curved lines needed for the typeface. Make a copy of the generic 'o' and keep this on one side. To create the 'a' character, slice up the original with the Knife tool and use the Pen tool to add the a's bowl.



4 Use the Round Corners filter again to curve the bowl. You'll need to use a smaller radius than the larger outer shape or the curve will look slightly odd.



5 Experiment with different interpretations of your design until you find the best shape. It's easy to see how you can quickly and easily create new characters (or glyphs) by removing, rotating and flipping the component parts. In this case, we've created a lowercase 'r' from the outer curve of the lowercase 'a'.



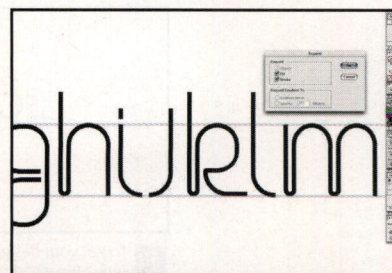
6 By adding simple elements to the basic shapes already present, new glyphs can be built. With the Pen tool draw a straight vertical line (hold down the Shift key to constrain the angle). Use the Direct Selection Arrow (white arrow) to Shift-select the top control points on the bowl of the 'a' and drag vertically (again holding down the Shift key to constrain the direction). Create a lowercase 'd' by combining the elongated bowl with the vertical line.



7 Not all characters can be created from the simple parts already created, so don't be afraid to create new glyphs in the same style as the lowercase 'a'. These new characters can be flipped and rotated as well using the Rotate and Reflect tools from the toolbar.



8 When creating glyphs for a new typeface, there will be times when you're faced with multiple, equally acceptable solutions to certain characters. In this situation, choose the character that suits the typeface as a whole, rather than decide on the character in isolation.



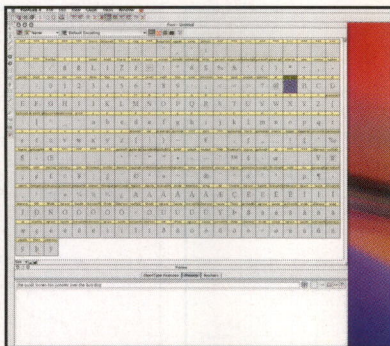
9 Once you're happy with your complete alphabet, you'll need to expand the strokes to outlines (Object>Path>Outline Stroke) and remove overlaps by Option-clicking Add to shape area from the Pathfinder palette. This is an important step otherwise your fonts won't look as expected when imported into *FontLab*.

Part 2: First steps in FontLab

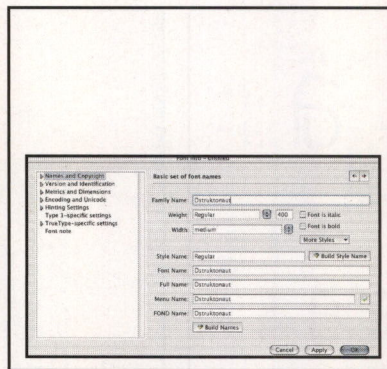
There are a few steps to go through before you can start playing around with your typeface: setting your preferences and importing your vectors...

Transformers: filters in disguise

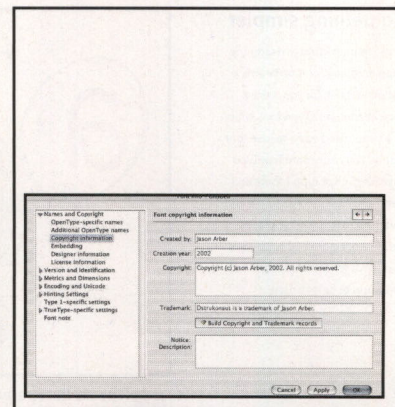
One of *FontLab*'s coolest features is its ability to apply transformations and filters to some or all the characters in a font (Tools>Transform). This is invaluable for creating italic and bold versions of your typefaces, cleaning up vector paths or creating funky effects such as drop shadows, 3D extrusions and envelope effects.



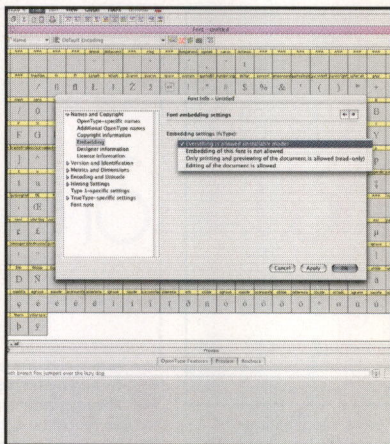
1 On opening *FontLab* and selecting New from the File menu, you're presented with a cell matrix containing all the possible glyphs from the particular character set you've chosen. The default character set is fine for our purposes, but if you had a year or so to burn, *FontLab* supports double-byte character sets such as Japanese, Chinese and Korean. In fact, *FontLab* supports any Unicode character set, which is handy.



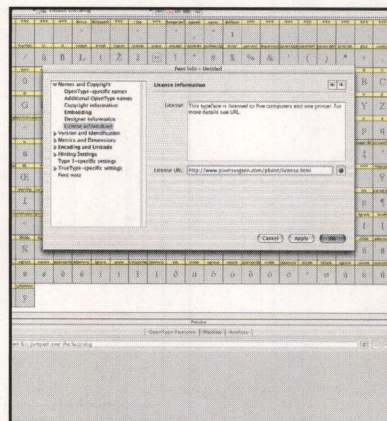
2 There's a bunch of info about your typeface that *FontLab* would like, and it's best to get this out of the way now. Select Font Info... from the File menu and the first section is simple enough: deciding what to call your font. Keep an eye out for the little emerald icon – clicking on that will automatically fill in some fields for you, which can be a great timesaver.



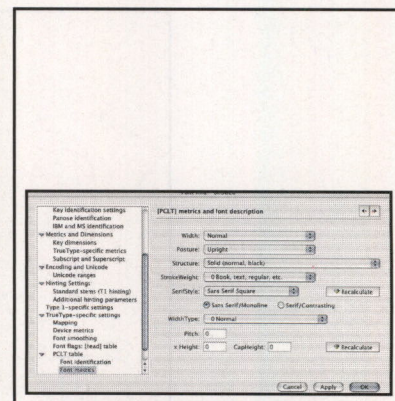
3 It's hugely important to assert your copyright over any original designs you may do, and typefaces are no exception. From the Copyright information menu in the Font Info window, fill in the appropriate information. Remember: don't copy anyone else's designs!



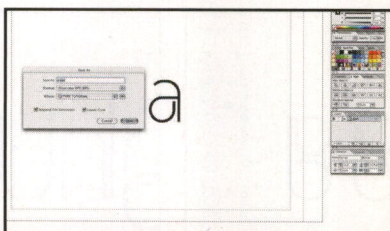
4 A Windows-only feature is deciding what privileges to allow the user of your typeface. You can allow them to do what they like with the font or be as draconian as allowing them only to view and print documents created using your font.



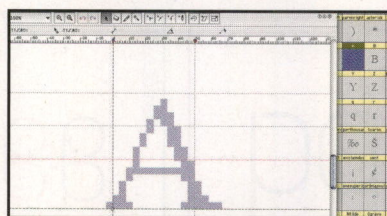
5 Even if your plan is to give your font away, it's usually a good idea to establish what the licence agreement should be, even if it's as simple as forbidding the end user to re-sell the font or include it in a type collection. You can include a link to a more in-depth licence agreement.



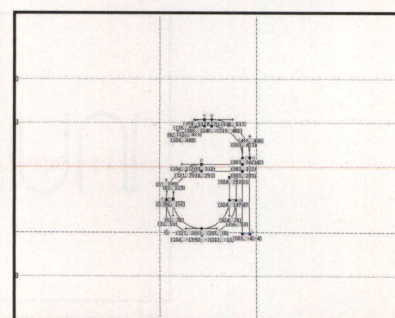
6 Many of the Font Info settings are beyond the scope of this tutorial. In most cases, it's fine to accept the default setting. Or use the little emerald icon to automatically fill in fields. *FontLab* has a thorough manual that explains the settings in greater detail, and we'd recommend taking the time to read through it.



7 To get your design into *FontLab*, you need to save off each glyph as an individual EPS. Save as a version 7 EPS (or earlier) because *FontLab*, like *Fontographer*, can be thrown by the additional information contained in later EPS versions. There's no need to save an instance of each accented character, such as á and é. Just the accents themselves will do as these can be married to the appropriate glyph in *FontLab* (as you'll see later).



8 Back in *FontLab*: double-click a cell to open that cell's Glyph window. This is where the individual characters and symbols are imported, created and edited. In the background is a rough bitmap representation of the glyph. The various horizontal lines include the baseline, the cap height, the x height and where the descenders end (for example, the tail on a lowercase 'p'). The font's width is also represented vertically. All these settings can be adjusted in the Font Info window.



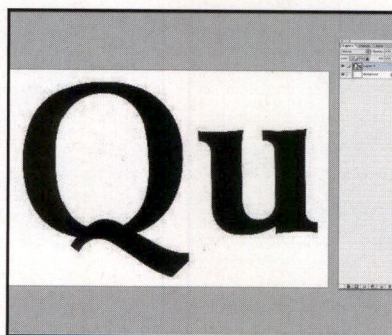
9 Select Glyph>Import from EPS... to import your EPS into the Glyph window. The co-ordinates for the control points and various other visual data can be turned off by deselecting the various options in the View>Show Layers menu.

Part 3: Taking things further

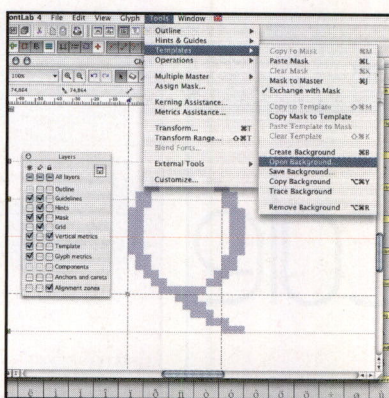
The real work starts here: using backgrounds, components, and automatically adjusting your typeface's metrics and kerning...

TrueType or PostScript

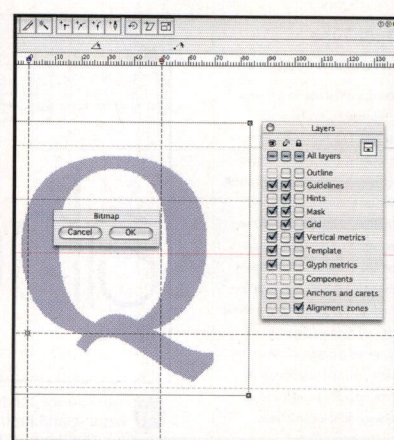
TrueType and PostScript describe the two main font formats for the Mac and PC platform. TrueType was invented by Apple because Adobe initially didn't want to share its PostScript technology and, perversely, when Adobe relented and started giving away its technology, TrueType became the standard format for fonts on the Windows platform. Although TrueType requires just a single file (unlike PostScript, which needs both a screen and printer font file to work) type purists prefer PostScript fonts. TrueType works fine in a word processing context but doesn't provide consistent results in a professional printing environment and has been known on occasion to clog up imagesetters.



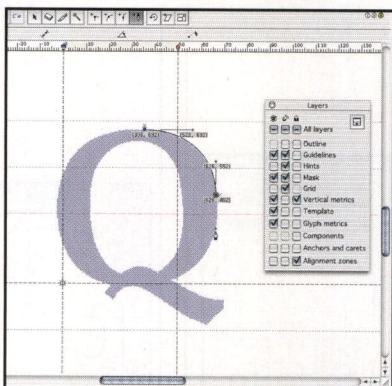
1 Should you be so inclined, you can sidestep *Illustrator* and import your scans directly into *FontLab* for tracing by hand. It's a good idea to use *Photoshop* to improve the contrast, clean up any distracting smudges and to straighten the baseline if the type was scanned at a slight angle. *FontLab* only accepts 1 bit TIFFs or PICTs, so convert your graphics to bitmap (Image>Mode). If you're in RGB or CMYK mode, you'll need to step down to grayscale before you can convert to bitmap.



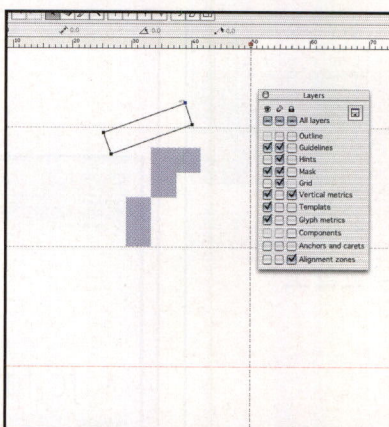
2 Imported bitmaps are called Backgrounds and are placed in the Glyph window by copy and pasting from *Photoshop* or other image editors. Alternatively, they can be placed by choosing Tools>Templates>Open Background. To see your Background bitmap, you'll need to make sure that Templates are visible in the Layers floating palette.



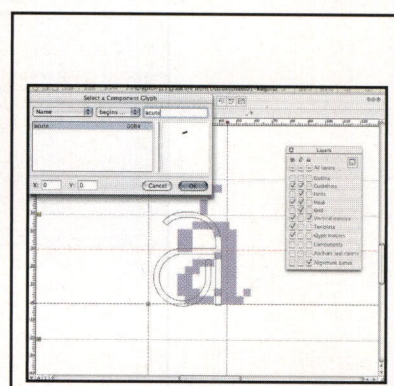
3 The imported bitmap can be positioned and scaled after clicking on the bitmap B icon in the Tool palette fixed to the left of the screen. Once you're happy with the Background's size and position, click the Bitmap OK button that appears.



4 You can now use the Pen tool from the the toolbox at the top of the window to trace around the bitmap. *FontLab* uses Bézier curves (like *Illustrator*, *FreeHand* and *CorelDRAW*) to draw the path, so if you're familiar with those applications, you should have no problems. Choose FontAudit from the View>Show Layers>FontAudit menu to alert you to mistakes in your drawing.



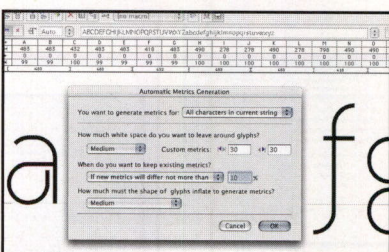
5 As mentioned previously, you only need to import or draw one instance of an accent, such as an acute, umlaut or circumflex. Two or more Component glyphs can be married in a cell and if the source glyph is modified, the appearance is updated in all the Component instances of that glyph.



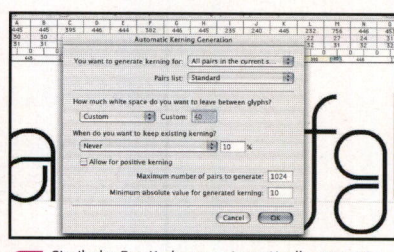
6 To create an 'á' glyph, you can combine two glyphs as Components to create a new glyph. To begin with, you need the 'a' Component, so from the Glyph menu choose Add Component and type 'a' in the Name begins... field at the top. With the 'a' glyph highlighted click OK. Repeat the process, type 'acute' in the field and press OK again. The result is a perfectly rendered 'á' character.



7 Now is a good time to check the Preview pane, which shows live updates of your font's progress. So far so good, but the widths of the characters and their relationships to each other seem slightly out of kilter. In the example above, the space on either side of the 'f' glyph looks too wide, which could be solved with some adjustments to the font's kerning and metrics.



8 Metrics, put simply, is control of the white space surrounding a character and defines the width a glyph occupies. *FontLab* has an option to analyse the font using an internal algorithm and apply metrics automatically. It makes quite a decent stab at it (Window>New Metrics Window>click the emerald icon), although hand-adjusted Metrics usually provide better results.



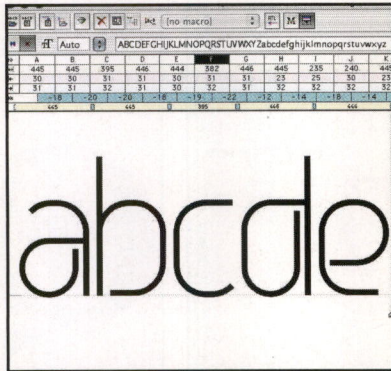
9 Similarly, *FontLab* can automatically generate kerning pairs. Kerning is finely adjusting the distance between two glyphs so they are more harmonious and visually pleasing. There is great skill in successfully kerning a font, but *FontLab*, as with the Metrics, has an automatic option (in the Preview/Metrics window click the K button and then click the emerald icon). Again, manual kerning often produces a more professional set of kerning pairs. >

Part 4: A yearning for kerning

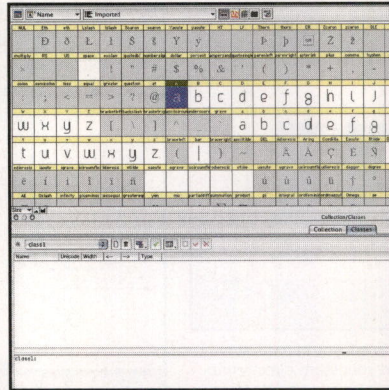
Although automatic kerning will produce an acceptable font, the best results come from manually kerning your typeface...

OpenType advanced features

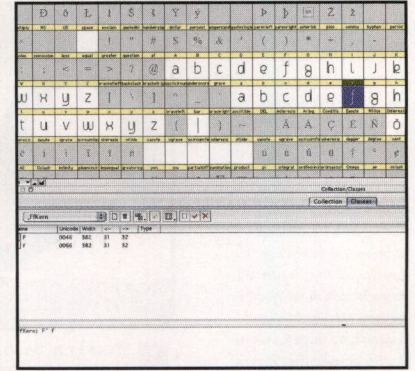
OpenType is a new font format developed by Adobe and Microsoft and has two main benefits: it's completely cross platform, so the same file can be used on both Macintosh and Windows computers, and it has increased typographic control and character sets. Although Macintosh OS X's ability to use Windows fonts takes some of the edge off the first benefit, the advanced typographic features make it an exciting prospect. More details can be found at [w] www.adobe.com/type/opentype/main.html



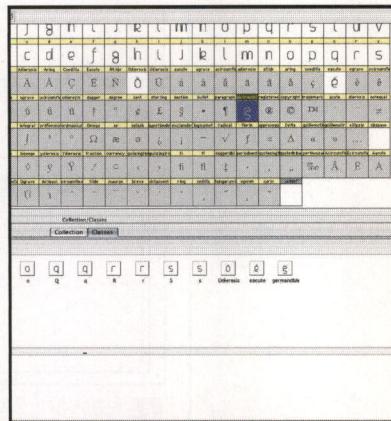
1 You can see the results of the automatic kerning and metrics in the Preview/Metrics window. The rows of figures at the top show the overall width, left sidebearing, right sidebearing and the blue strip shows the kerning value between the pairs of characters on screen. Things have improved, but the kerning for the troublesome 'f' could use some fine-tuning.



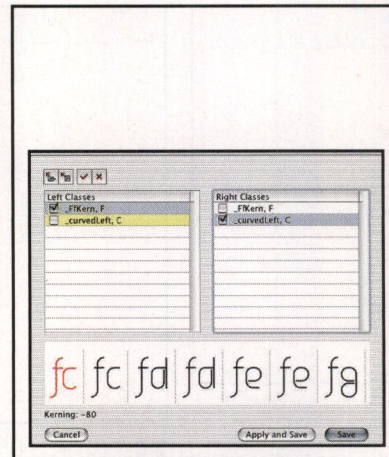
2 Rather than manually adjusting every combination of the 'f' glyph and 'e' (and glyphs that look similar to 'e'), we can create groups of glyphs whose kerning values can be shared. FontLab calls these groups Classes. To create these, first of all open the Classes window (Window>Collection/Classes Panel).



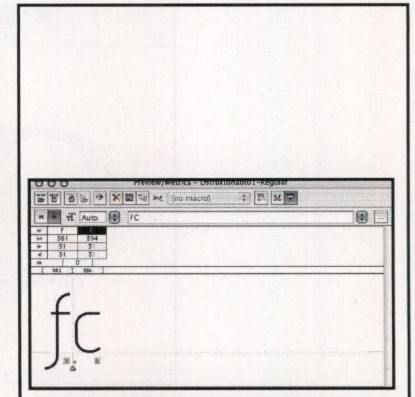
3 Click the new document icon and drag instances of the 'f' character into the top pane. The main glyph should be identified with a single quote after the glyph name in the lower pane (this turns the glyph icon blue in the top pane). In the lower pane, the Class should be named beginning with an underscore. Click the green tick button to apply your changes and save the Class.



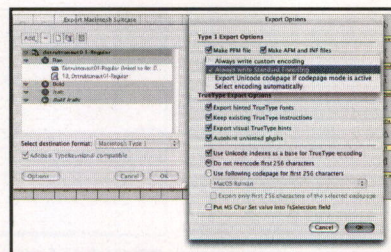
4 Create a new Class by clicking the new document icon again. From the glyph matrix drag all instances of glyphs that share characteristics of a lowercase 'c' as we'll be adjusting the relationship between 'f' and 'c' (and similar) pairs. Name and save the Class.



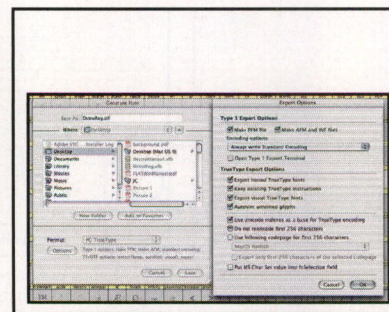
5 Using the OpenType Kerning Assistance window (Tools>Kerning Assistance...) decide which classes are Left Classes and which are Right Classes. Click Save.



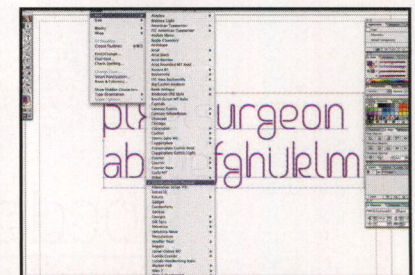
6 Back in the metrics window, type in the main identifier glyphs, then press the K to make sure you're adjusting the kerning, not the metrics. You'll notice that there are now little arrows below the glyphs; these allow you to select which class you want in the situation where a single glyph may be included in different classes.



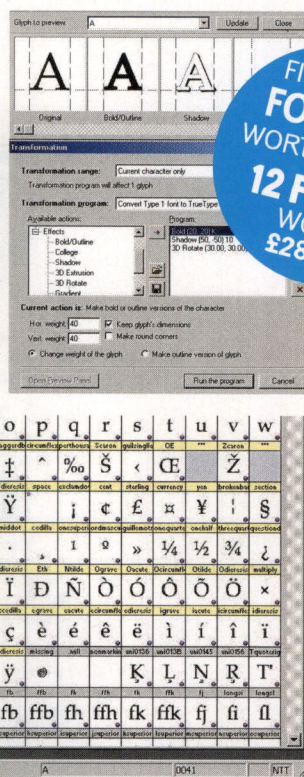
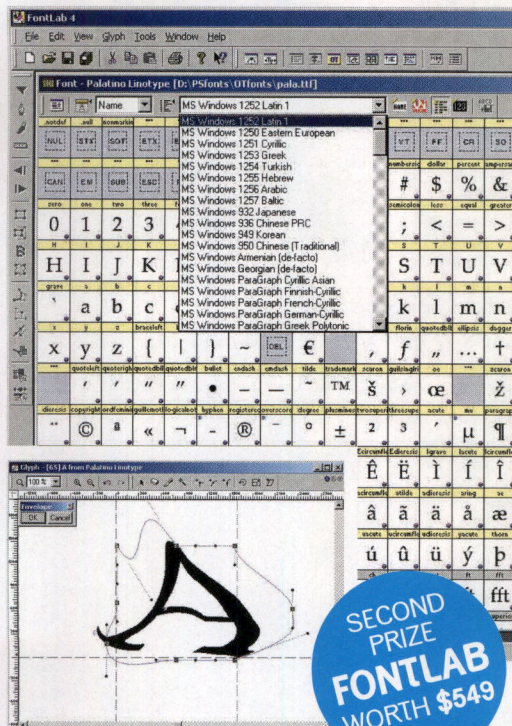
7 To save a Macintosh PostScript version of your font (the preferred format for Macs) select File>Generate Mac Suitcase... You will see a named suitcase that contains your font. Clicking the options button allows you a few export choices. The default choices can be kept. Although you don't strictly need PFM or AFM files, they are a good idea to include with your font.



8 To save a PC TrueType font (the preferred format for the Windows platform) select File>Generate Font... making sure you select PC TrueType from the Format menu. Accept the default options and click Save.



9 Test your new typeface by dropping it in your Home/Library/Fonts folder in OSX – there's nothing quite like having your new creation appear in the font menu. You'll probably still need to tweak various elements of your typeface. There are also many more areas of FontLab that can be explored, so you can always go back and experiment. **ca-s**



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Typeface Family comprises:

Scene Regular@123
Scene Regular Alternative@123
Scene Regular Italic@123
Scene Regular Italic Alternative@123
Scene Medium@123
Scene Medium Alternative@123
Scene Medium Italic@123
Scene Medium Italic Alternative@123
Scene Bold@123
Scene Bold Alternative@123
Scene Bold Italic@123
Scene Bold Italic Alternative@123
Scene Black@123
Scene Black Alternative@123
Scene Black Italic@123
Scene Black Italic Alternative@123
Scene Ultra Black@123
Scene Ultra Black Alternative@123
Scene Ultra Black Italic@123
Scene Ultra Black Italic Alternative@123

Win [FontLab & Scene font family]

Enter our competition and you could win a copy of FontLab and Agfa Monotype's latest font

We've teamed up with Agfa Monotype and Pyrys to offer you the chance to win a copy of FontLab, font design software, plus Agfa's latest Scene font family. The runner up will get a copy of FontLab.

Scene Font family

Designed by Sebastian Lester, the Scene family is the latest addition to the Agfa Monotype font range. Lester began his career after graduating with honours from Central Saint Martins College of Art and Design in London. The first part of his career was spent designing for the music and games industries, dabbling in 3D animation and designing type for the likes of T-26 and Garage Fonts. Then, in 2000, Lester joined Agfa Monotype, where he now creates fonts for both on-screen and print uses. I've always had a deep interest in type and typography, says Lester, but when I began creating text typefaces for Agfa Monotype, I gained new insight into the subtleties of letterform design. For more information go to www.fonts.com

At Agfa Monotype, he has been part of the team developing fonts for a wide range of clients including Waitrose, BG Bank Denmark and Opel. Scene is Lester's first commercial typeface family created for the Monotype Classics Typeface Library.

Fontlab

Fontlab 4 is a digital editing tool that gives graphic designers access to the power of the OpenType font format for the first time, including ligatures, small caps, alternative characters and other OpenType features. Users will now be able to create fonts that can automatically substitute fractions, swash caps, superscripts and subscripts.

Fontlab includes a new macro language scripting capability that allows the user to write macros in the popular Python scripting language. FontLab users can create their own plugins and tools. This opens the door to vast time savings as users will be able to write simple scripts to perform tasks which previously required tedious character by character modifications. www.fontlab.com for more details

Question

Who is said to have designed the Euro symbol (p62)?

To enter

The easiest way to register your entry is via our Website at [\[w\] www.computerarts.co.uk/competitions](http://www.computerarts.co.uk/competitions). Or you can click the Competition tag on the Contents screen of our cover CD, then enter Type as the competition name, and fill in the rest of the form. Click

Submit Entry. If you don't have Web access, you can send your answer on a postcard, along with your address and a contact number to: Type Competition, Computer Arts Special, 30 Monmouth Street, Bath, BA1 2BW.

The rules

The competition closing date is 5 December 2002. Employees of Monotype, Pyrus or Future Publishing, or any of their agents or families, may not enter. Multiple entries will not be accepted. The editor's decision is final. There are no cash alternatives. No other correspondence will be entered into. If you are entering by post and do not wish any of the companies involved in this competition to contact you with further offers, indicate this on your entry. We won't pass details on to third parties.

Previous winners

Issue 35 – Get Started in Digital Art: Anthony Martin from Wigtonshire, Ellen Stafford from Bath, Annette Fincher from Texas, USA, John Donnelly of New Jersey, USA, and Ian Yule from Reading.
Issue 36 – Studio MX winner – Diana John from Nottingham Flash MX winners – Edward De Rueda, Castaic, California; James Rutkowski, Columbus, Ohio

The hidden depths of type



We create a film poster in *Photoshop*, and show you how typography can be used to express feelings and emotions, and to visually stimulate your audience...

Typography has always been an important way of presenting information, and it can be used in many ways. There are ongoing arguments about whether type should be legible, but it really depends on what you're trying to achieve. If you're designing a book to be read then it's important that it's readable, but type can also be used as purely visual imagery.

Film posters have always been a good medium for showing how typographic design can be used to give a feel of a film, as demonstrated by early posters such as the one for *The*

Man With The Golden Arm designed by Saul Bass. Modern-day rolling credits also show how effective type can be — for example, Kyle Cooper's credits on the film *Seven* and, more recently, his rolling credits for *Arlington Road* and *Mimic* demonstrate how the disturbed use of typography creates an emotional reaction.

This tutorial shows you all you need to know to manipulate type, and to use it as a means of expression, as well as a language. Manipulated type can create an atmosphere, and give you an immediate visual insight into the content of the film. >



Illustration and expertise by Richard Llewellyn [e] richard.llewellyn@futurenet.co.uk, and Matthew Harvey [e] matthew.harvey@futurenet.co.uk

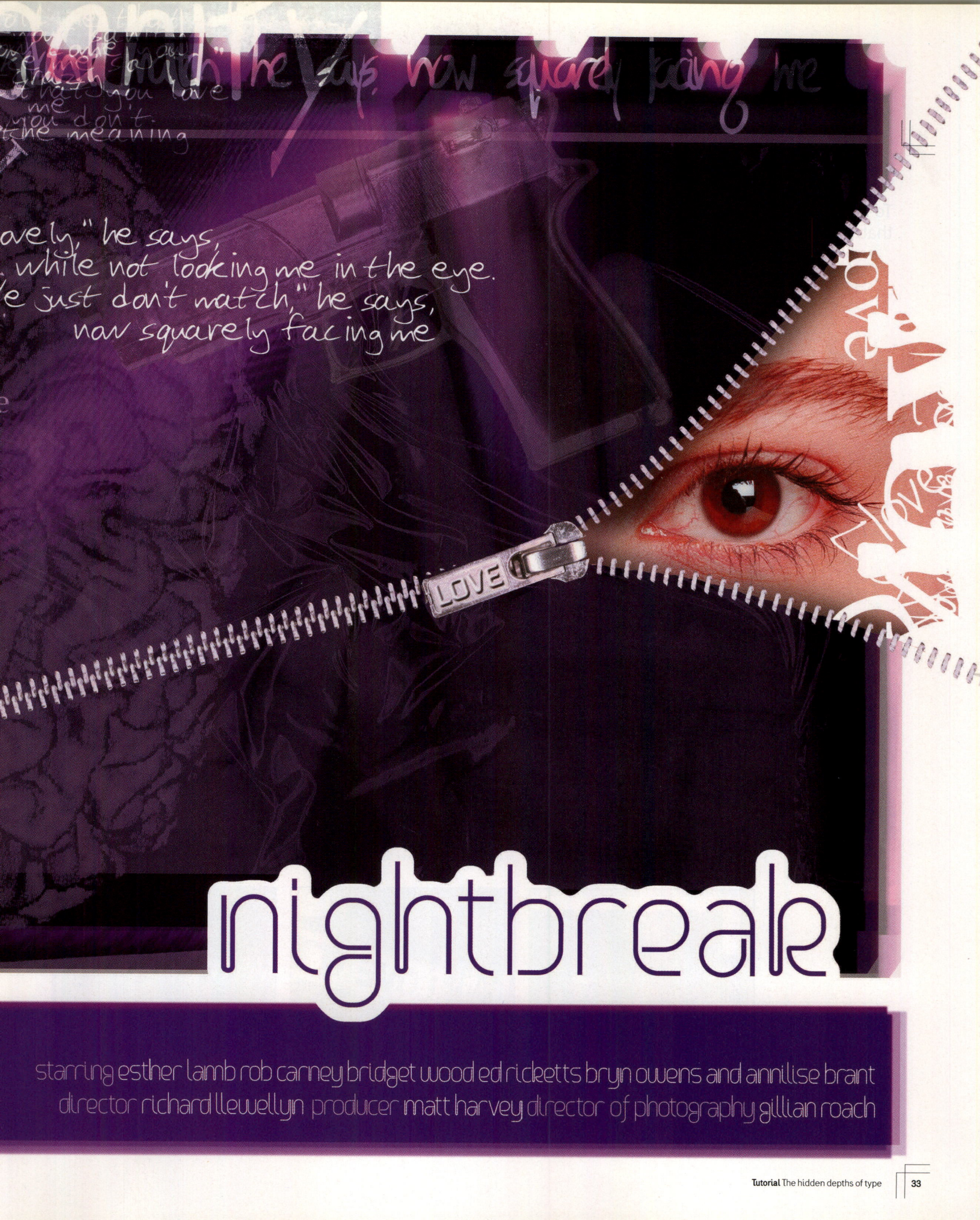


Files on disc

The files needed to support this tutorial can be found in the Tutorial\Print folder on this month's cover CD.



a crunch films presentation

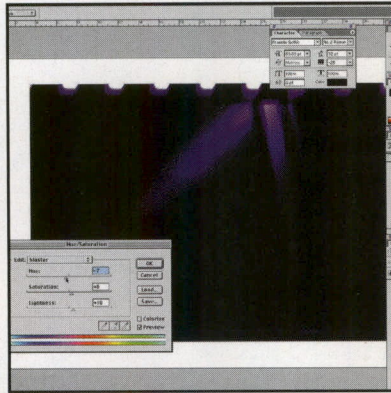


nightbreak

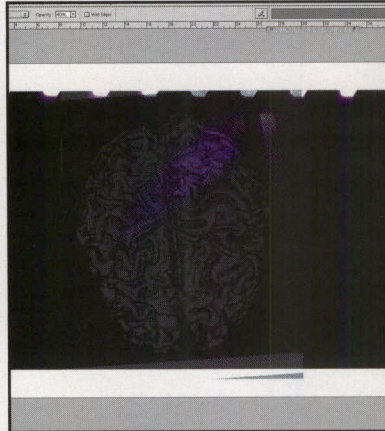
starring esther lamb rob carney bridget wood ed ricketts bryn owens and annilise brant
director richard llewellyn producer matt harvey director of photography gillian roach

Part 1: Starting with embossed type

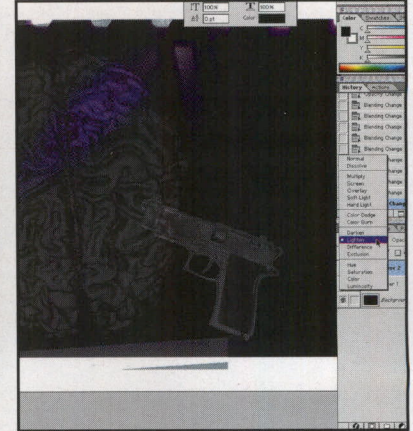
To begin, you're going to create the background and focal points that will act as a base for the type work later on...



1 Open background.jpg from the cover CD then go to Image>Adjust>Hue/Saturation (Ctrl+Command U). Use this to adjust the colour of the background. Once you're happy with the results, press OK. Open brain.tif and place it over the background.



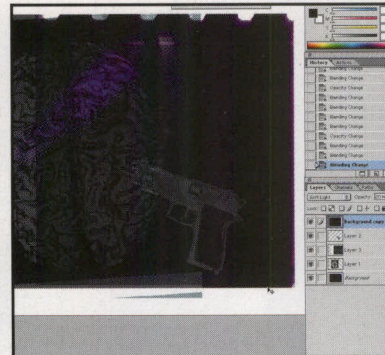
2 Move and scale the brain image until it's in position. The brain should be a subtle background image, so change the layer option to Hard Light and adjust the Opacity to around 40%.



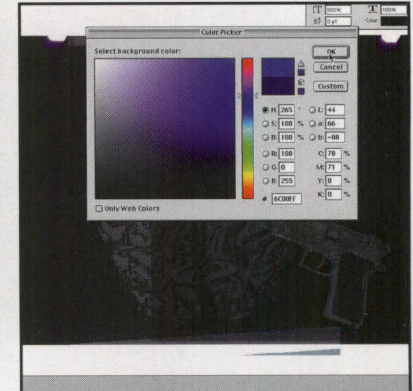
3 Open gun.jpg, cut it out, then scale, drag and rotate it into position. The gun should be pointed at the centre of the brain. Choose Lighten from the Layers Options and adjust the Opacity.



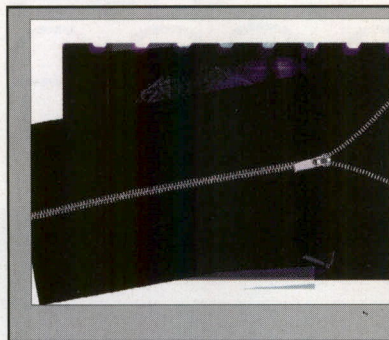
4 Open doublehand.jpg, scale it down and rotate it using the creases as a visual impact of a bullet over the centre of the brain. Then change the Layers Options to Soft Light, the Opacity to 55, then move the Gun layer to the top of the Layers list.



5 Now duplicate the Background layer, and bring it to the foreground slightly offset. Reduce the Opacity to about 20 per cent, and change the Layers Options to Soft Light. This should bring colour back into the image, and strengthen the imagery when we add more layers later.



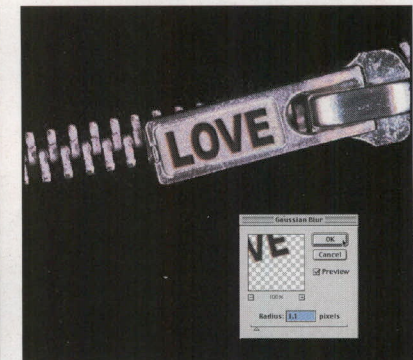
6 You need to make the background image stronger still, so produce another layer and fill this with a purple colour. Move the Layers Options to Overlay, and adjust the Opacity to 40 per cent.



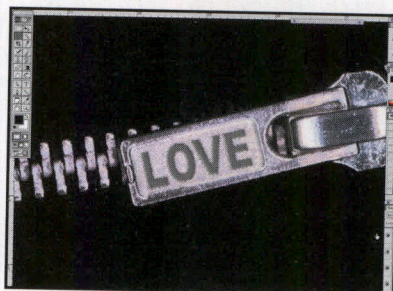
7 Open zip.jpg from the cover CD. You need to place the zip over the image, so drag the image onto the document in a new layer. Then rotate the zip (Ctrl+Command T) until it's in the desired position. Place it diagonally, so that the eye is drawn to the opening of the zip.



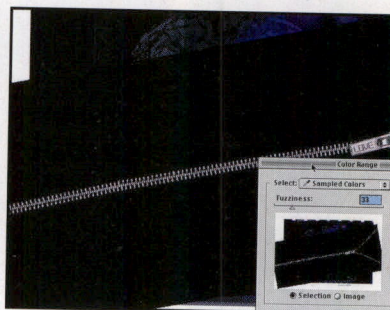
8 Next, add a word to the zip to give it some depth. Go to the Text tool and type the word LOVE, at a suitable size, and scale and tilt it until it's at the correct angle.



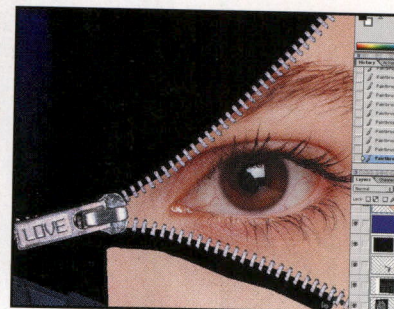
9 Now go to Filter>Style>Emboss. Photoshop will ask you if you wish to rasterise the text, so click OK. Use this to create a nice embossed effect to the type. Now add some Gaussian Blur to help merge the shadows and highlights.



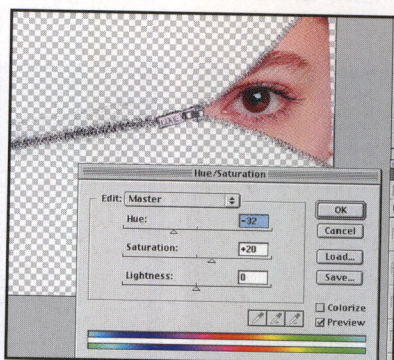
10 Now make a selection of the LOVE layer and go back to the Zip layer. Now copy and paste a new layer above the LOVE layer. Change the Layers Options to Multiply and 80 per cent Opacity. Now adjust the Hue and Saturation of the LOVE layer until it matches the dark areas of the zip.



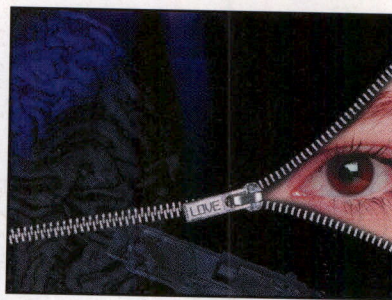
11 Go to Select>Colour Range and select the black around the zip. Adjust the Fuzziness until enough of the black has been selected. Press Delete. This doesn't have to be perfect (a rough feel is fine), but it may need to be tidied with the Eraser tool.



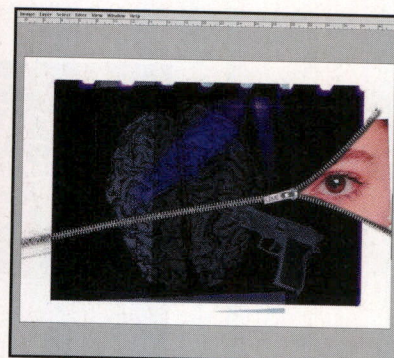
12 Open eye.jpg and place it under the opening in the zip. Now create a layer mask, turn off all the other layers apart from the Zip for more clarity, and, using a Paintbrush, mask out everything outside the opening.



13 Now adjust the colour of the Eye layer, making it redder to give more impact and emotion. Make the Hue a little redder and also increase the Saturation.



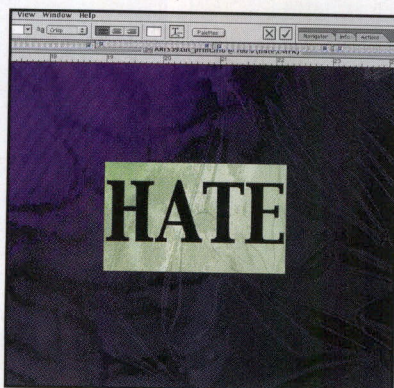
14 Create a new layer so that you can do a drop shadow around the zip. Use the Airbrush to run two lines along the opening of the zip, then add Gaussian Blur of around 20-30. Bring the Opacity back to around 70 per cent and change the Layers Options to Multiply. Now make a selection of the eye mask and create a mask on the Shadow layer.



15 You've got a background that forms the basis of the poster; now it's time to add some text to create more emotion for the film. You'll learn some useful Photoshop tricks for using type.

Part 2: Stitching type into fabric

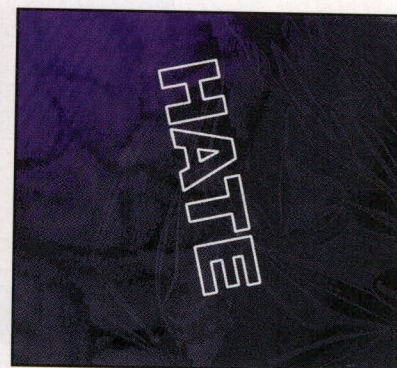
We show you how easy it is to sew in Photoshop...



1 How about adding a word to counteract the LOVE on the zip? Start by typing out the word you wish to be stitched onto the background material. We've decided to use the word HATE.

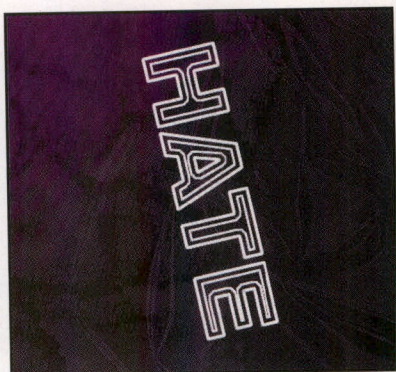


2 Choose a bold sans serif font as it'll work best for the particular effect you're creating. Rotate it and move it to a position you're happy with.

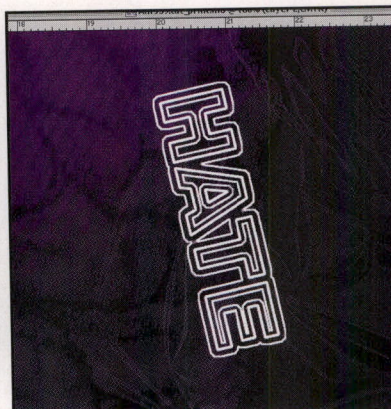


3 Now create a selection from the HATE layer and make a new channel from this selection. Create a new layer and go to Edit>Stroke to put a small outline around the lettering. Hide the HATE layer to see the results. >

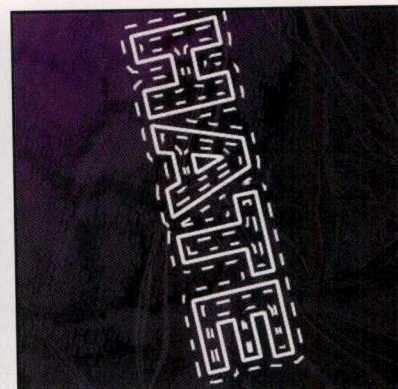
Part 2: Stitching type into fabric continued...



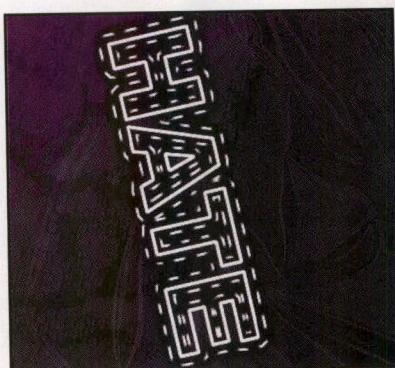
4 Now for the first inner stitch line. Make a selection from the channel you've just produced and go to **Select>Modify>Contract** and contract the selection until it's inside the first outline. Create a new layer and go to **Stroke** again and put a thinner line on this selection.



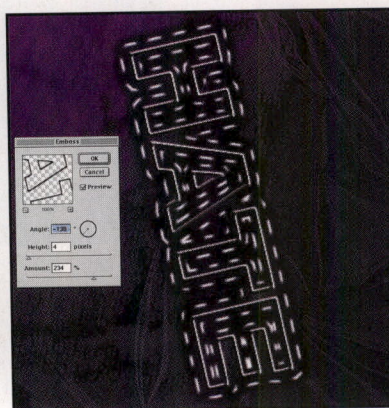
5 Do the same as in the previous step for the outer line of stitching. This time go to **Select>Modify>Expand** (instead of **Contract**) and then onto **Stroke**.



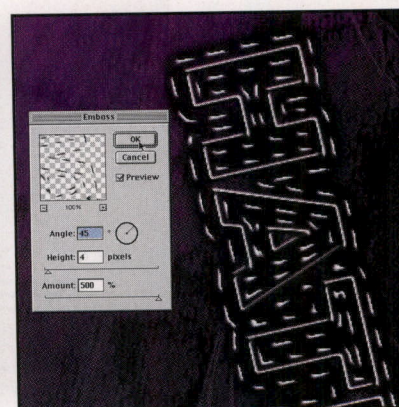
6 Now you need to create the stitch marks on the two layers you've just produced. Make a mask on both layers and use the **Paintbrush** tool to mask out equal lengths of stitching (this doesn't have to be perfect).



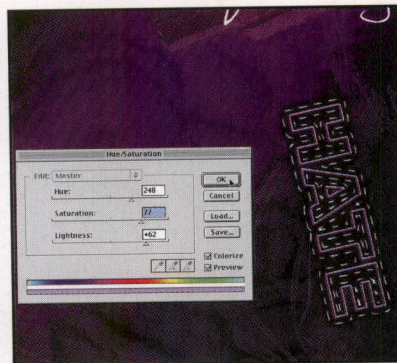
7 Create a new layer and make a selection from the two stitching layers. Now expand the selection and fill it with black. Then **Filter>Blur>Gaussian Blur** the black. Then change the **Layers Options** to **Colour Dodge** and set the **Opacity** to 40 per cent. Move the layer behind the stitching. You'll find this creates a soft shadow behind the stitching.



8 Now **Blur** the three outline layers to soften the edges. Select the first outline we produced and go to **Filter>Style>Emboss**. Create a small (**Height: 4 pixels**) but very embossed effect on the outline. This will give the effect of the line being raised from the background.



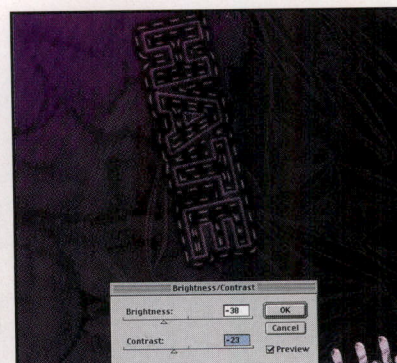
9 Merge the two stitching layers and duplicate the layer. With the top layer selected, go to **Emboss** and do the same as the previous step, but this time you want the angle of light to go in the opposite direction. This will give the impression that the stitching is embossed into the background.



10 Make the last layer **Hard Light** and about 50 per cent **Opacity**. Then select the middle outline and go to **Image>Adjust>Hue/Saturation** (**Ctrl+Command U**). Click on **Colourise** and **Lighten**, add more **Saturation** and adjust the **Hue** until it's a lighter shade of the background.



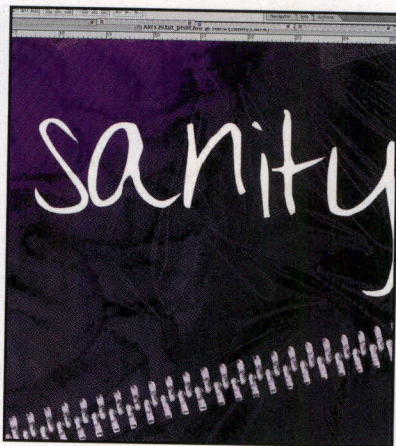
11 Merge the two stitching layers and **Hue** and **Saturate** them as in the last step. Then change the **Layers Options** of the two layers to **Screen** with about 80 per cent **Opacity**. This should help to blend it into the background slightly.



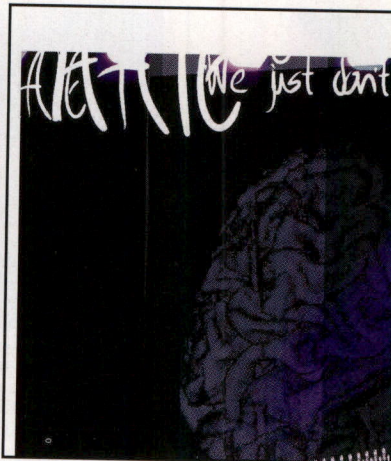
12 It's still standing out too much. Go to **Brightness/Contrast** and adjust the light areas until you're happy that it's become part of the image. If you like, you could now add more stitching elsewhere, although we thought that might be overdoing the effect.

Part 3: Adding emotion with typography

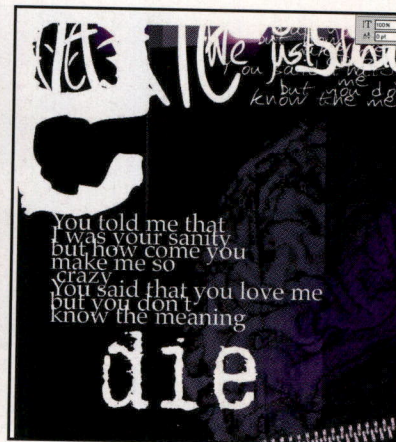
You can now use type to add texture and meaning to your image...



1 Now that the main image is complete, you can start adding the rest of the text. What we're after is a grunge, uncoordinated look. Choosing the right fonts for the job is very important. Handwritten and distressed fonts are most effective here.



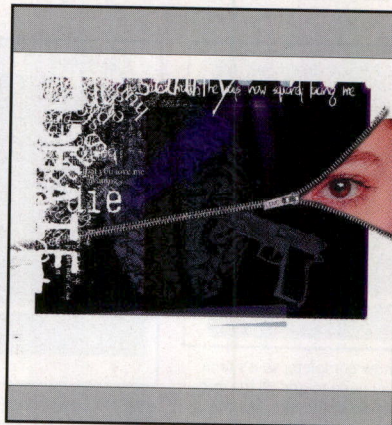
2 Taking parts of the script from our imaginary film, we start adding layers of text. White text is a powerful tool on dark backgrounds, knock-out giving a pureness to the lettering. Start adding a few lines of text around the top left corner.



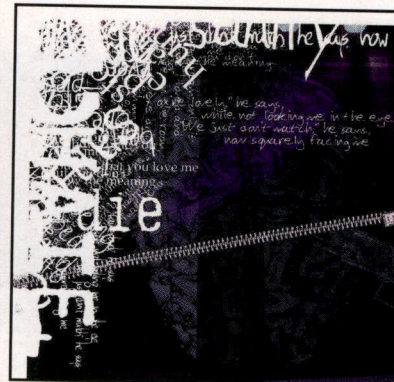
3 Don't worry about readability at this stage as most of this text will become unreadable. Only a few choice words will remain visible, as if we're only hearing part of a conversation in the film. Add more layers of text to gradually block out the image behind.



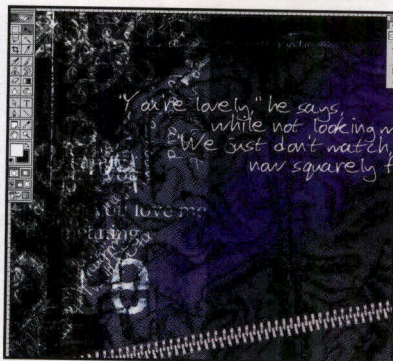
4 At this stage, we've added about six layers, but you can continue to add more at 90 and 270 degrees. This helps to block out more of the background.



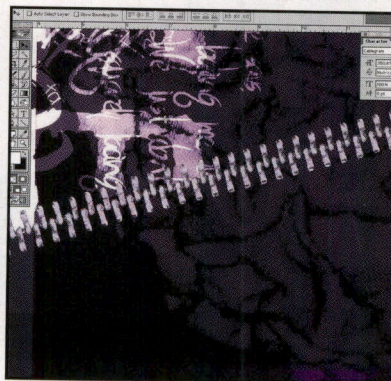
5 Add more layers on the diagonal. Try not to completely block out the background – make sure some important words are left visible.



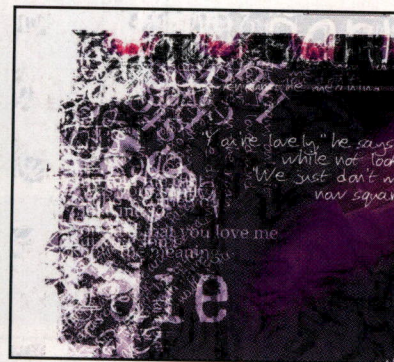
6 Now we need to add a more prominent line of text taken from the film. Place this in the centre, away from the large amounts of text, so that it stands out. If you think it's needed, add some more text in the top corner.



7 Now this corner of your poster is almost complete, but it's overpowering the image below. We need to soften the effect. Use Overlay in the Layers Options on all the text layers except the text line in the centre, which you want to stand out.



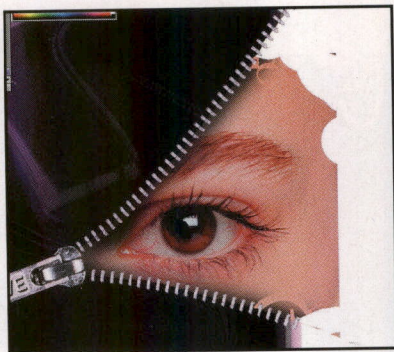
8 Delete any text that's protruding over the zip from below as the film's title needs to go in this area. Merge all the text layers and create a mask and block out all the text that's below the zip.



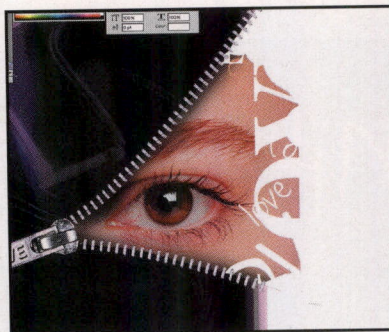
9 This corner is still looking very angular, so create a new layer and use the Pen tool to eat into the straight line. Try to use curved shapes that resemble letters – this will help it fit in with the current image.

Part 4: An eye for love

Masking out the edge of the eye using the word Love...



1 To the right of the eye there's a straight edge that needs the same treatment as in the previous step. On the eye mask we created in Part 1, step 12, use the Pen tool to mask this area to create a rough edge.



2 Now add the word Love next to the eye. As with the top left corner of the poster, we want to mask out the skin next to the eye with this word, but there's no need to set the layers to Overlay. Start adding the text and flattening them together as you go – this makes things easier.



3 Add more type until the straight edge has completely vanished – add more to the mask if necessary. Flatten all the Love layers together and make a selection of this layer. Now go to the eye's Shadow layer and add a mask of this selection, making the text knockout of the shadow as well as the eye.

Part 5: The finishing touches

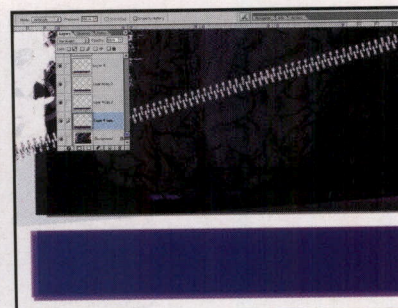
Now for the final touches to make the image into a fully fledged movie poster...



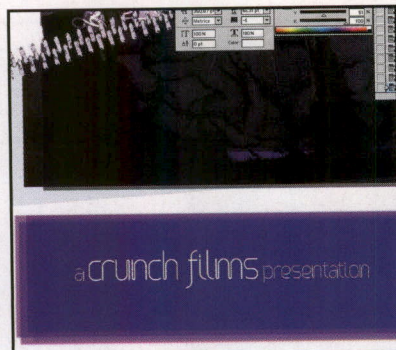
1 The main image is now complete, so it's time to flatten it. Now you need to add all the info that goes with the production of the film, like the names of the actors, director, and, of course, the name of the film. Start by adding a rectangle below the main image.



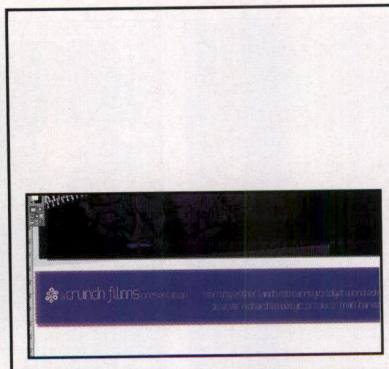
2 Now duplicate this rectangle making three more layers over the first. Then off-set each layer slightly. Go to Filter>Blur>Gaussian Blur and blur all four blocks very slightly to soften the edges.



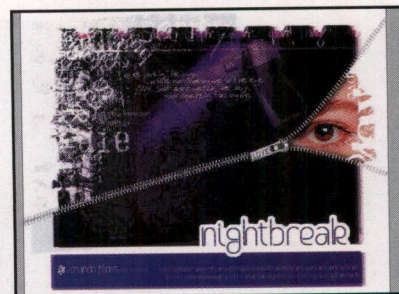
3 Now change the bottom three rectangles' Layers Options to Hard Light, and the top layer to Overlay. Now make the top three layers 60 per cent Opacity and the last 25 per cent. This makes the block a nice purple, but it also makes it look like it's floating above the main image.



4 Now start adding the information. Using the font Dstruktonaut type 'a crunch films presentation', making 'crunch films' larger than the rest of the text. To make 'crunch films' stand out even more, make the other words a lighter shade of the purple behind it.



5 Now add the cast lists and also a company logo like the one here. Make all the text the same size, but the less important information should appear in a lighter shade of purple as in the previous step.



6 Now for the final touches. Type the name of the film (we've called ours 'nightbreak') in Dstruktonaut and make it the same purple as the box underneath it. Now create a new layer below the title layer and make a selection of the film title. Then go to Select>Modify>Expand and expand the selection to make a nice rounded shape. Now fill this with white and flatten the image. The poster's now complete. **CD-ROM**

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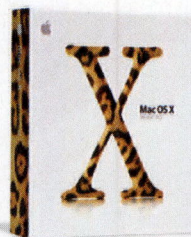
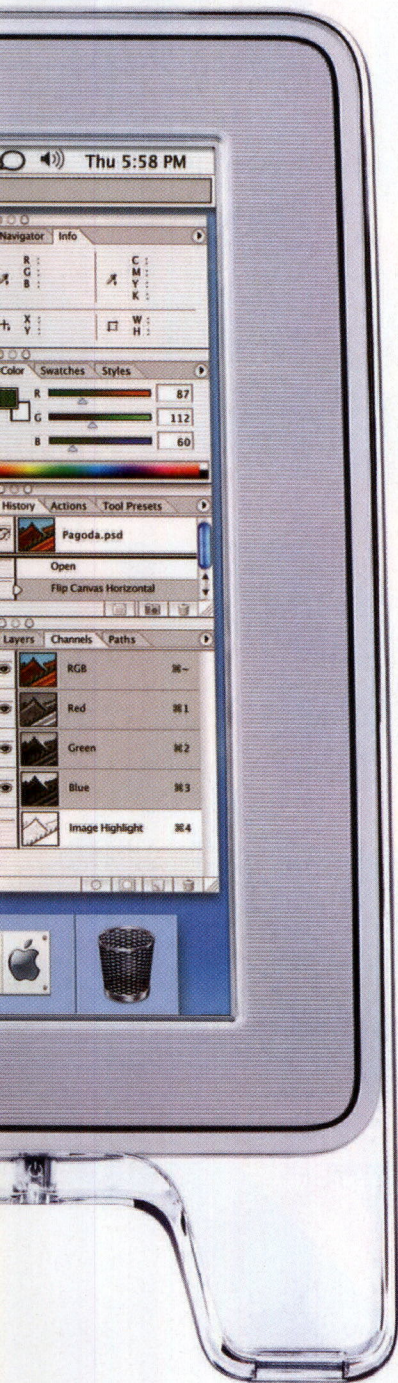
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Animating type in Flash



Find out how to crunch and squash type, create sequences of falling text, and publish them on your Website...

This tutorial follows a fictitious scenario: the make-believe company Crunch Films has commissioned us to build two typographic animations to be used for its new documentary film. Pixelsurgeon has created a typeface, Dstruktonaut, specifically for this project, so we use this throughout.

We take you through the entire process: from installing the typeface onto your computer to the final step of publishing the Flash movie.

The finished movies will act as small 'sting' animations to add movement and life to the Crunch Films Website. We aim to make these animations reusable, so that the HTML designers can use them in a number of different places on the site.

The animations are both between one and two seconds, and will give visitors to the site a brief taste of Crunch Films and its new documentary film. The powerful thing behind a short and simple

animation like Sting 1, is that you can simply change the colour of the rectangles to give the animation a different flavour. Sting 2 is also versatile, as by simply changing the order in which the characters drop gives the animation a completely different feel. This versatility enables Crunch Films to use these animations in several different ways to suit its own particular needs.

Please note that this tutorial was created on a PC; if you're using an Apple, there will be slight differences in the way you install the font. ➤



Expertise by Ryan Carson. You can visit [\[w\] www.bd4d.com](http://www.bd4d.com) or contact Ryan at [\[e\] ryancarson@bd4d.com](mailto:[e] ryancarson@bd4d.com).

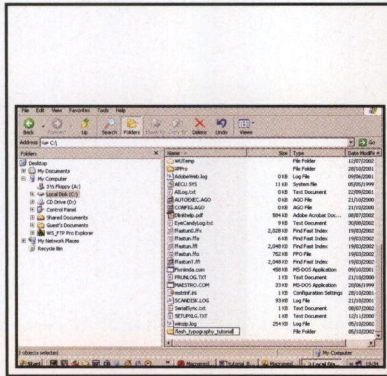


Files on disc

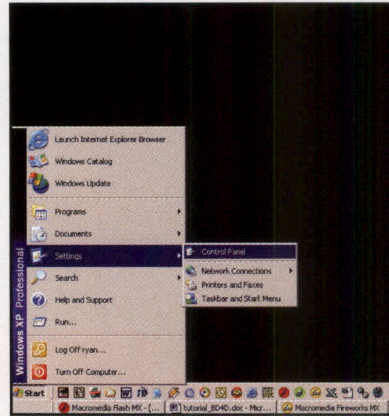
The typeface Dstruktonaut needed to support this tutorial can be found in the Tutorial\Web folder on the cover CD.

Part 1: Installing the font

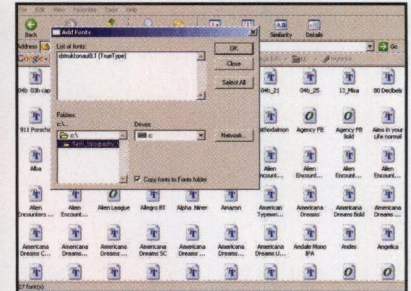
Save the typeface Dstruktonaut to your computer...



1 Create a temporary directory on your hard drive called `flash_typography_tutorial` and save the typeface to that directory. It doesn't matter where you create this directory – just make sure you remember where it is.



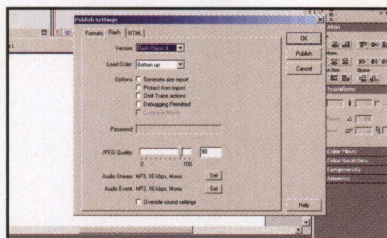
2 Now you need to install the Dstruktonaut typeface onto your computer. Go to the Start Menu>Settings>Control Panel.



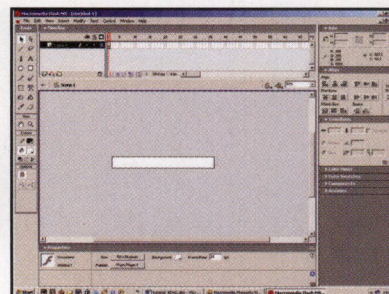
3 Open the Fonts folder by double-clicking on it. Then click File>Install New Font. Browse for the file you saved to the temporary directory we created, called `flash_typography_tutorial`. Then click on the font file and click OK. Now that the typeface has been installed, let's get onto the exciting bit of actually putting it into practice (some computers might require you to reboot the system in order for the typeface to register).

Part 2: Sting 1 – Crunching text

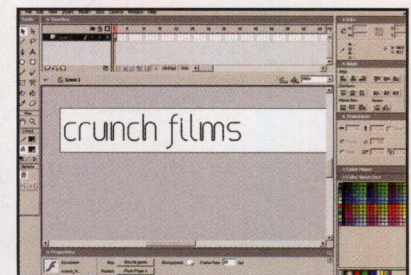
Creating, separating and animating your text...



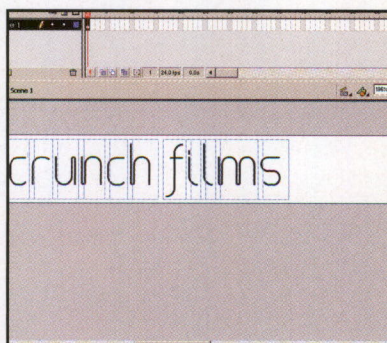
1 Open up *Flash MX* and create a new file called `crunch_films_sting01` in the `flash_typography_tutorial` directory you created earlier. Now you need to set up a couple of things. Open the Publish Settings window (File>Publish Settings). Now click on the Flash tab and change the Version drop-down to Flash Player 4. The reason we've chosen Flash 4 for the Publish setting is that we won't be using any Flash 5 or MX ActionScript, and Flash 4 allows more viewers to view the finished Flash movies.



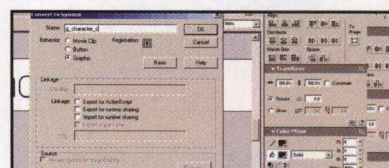
2 Now adjust a couple more important settings. Adjust the Movie height to 56 and the width to 513, the Frame Rate (fps) to 24. (These can be found on the Properties panel. If the Properties panel is not open, click on Window>Properties.) We've chosen to set the fps at 24 because it gives a very snappy, lively feel on the animations, and almost all computers are fast enough to play it at that speed.



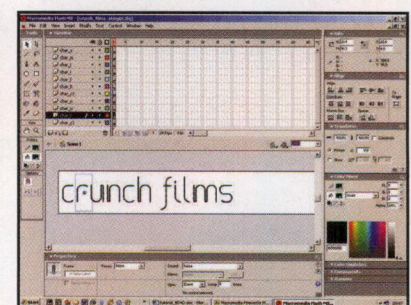
3 Time to create the initial text for the typography of the Crunch Films logo. Click on the Text tool and type 'crunch films', using size 44 and typeface Dstruktonaut. Make sure the text type is set to Static Text in the Properties panel. (If you're doing design work in Flash, we've found that *Flash MX* has a helpful utility that lays out the panel sets for you. Click on Window>Panel Sets>Designer[1024x768].)



4 Now you need to break up the text so you can animate it. Select the text, then click on Modify>Break Apart. This makes each character a separate text field.



5 You need to make each text field its own graphic symbol, so that you can tween and animate them separately. Click on the first 'c' and click Insert>Convert to Symbol. Then type `g_character_c` in the Name field and select the Graphic behaviour. As a standard, we always name Graphics with a leading 'g_' so that it's easy to identify them quickly in the Library. Then hit OK. For the other characters, carry on naming them as `g_character_r`, `g_character_u`, and so on. You won't need to make another symbol for the second 'c'; simply use `g_character_c` again – this saves on file size as well.



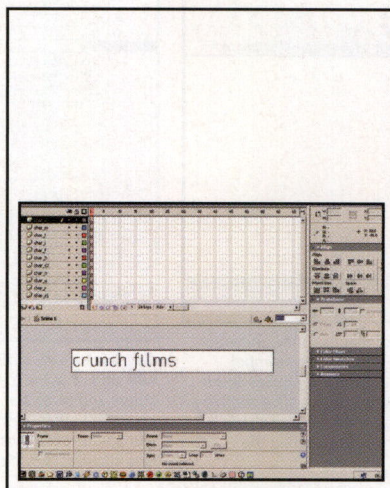
6 Now place each of the new symbols on its own layer so you can animate it separately. First, create 10 new layers, so we have a total of 11 layers, and name them `char_c1`, `char_r`, `char_u`, `char_n`, `char_c2`, `char_h`, `char_f`, `char_i`, `char_l`, `char_m`, and `char_s`.

Kerning in Flash

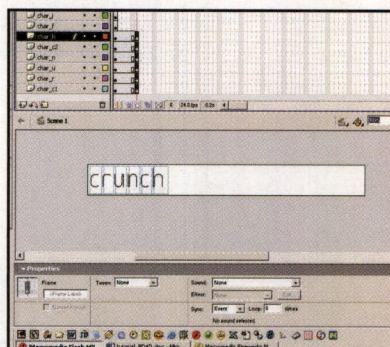
Flash has an easy-to-use kerning controller on the Properties panel. (To see these options, first select a text field.) Simply drag the slider up or down and the text updates dynamically, so you can see the effects.

Helpful panel sets

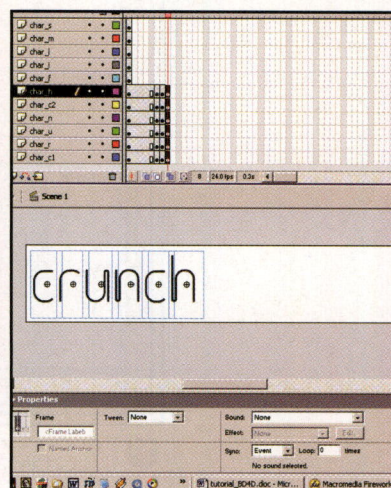
Flash MX has a new option that is handy for laying out your panels in a useful fashion. Simply click on Window>Panel Sets and choose your preference (based on whether you're designing or coding and what screen resolution you're running).



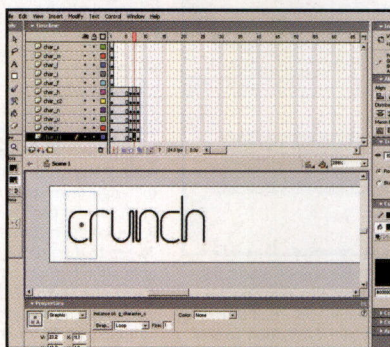
7 Click on each character and cut it (Edit>Cut), then click on the next layer above and paste it in place (Edit>Paste in Place). Make sure you match the character with the corresponding named layer.



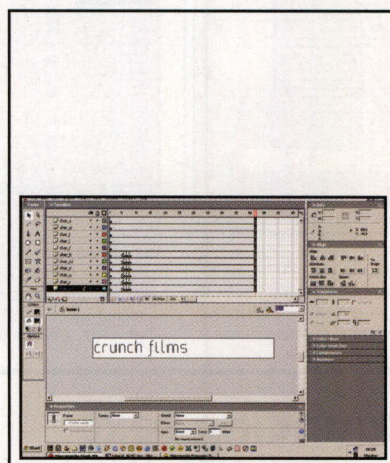
8 You're now going to add a quick 'crunch' effect to the word crunch. This is an effective way of making the viewers remember the identity of the film company. When dealing with short animation stings, it's often best to find a very quick, but memorable, animation effect that ties in with the identity or brand. On layers char_c1, char_r, char_u, char_n, char_c2, char_h, add a keyframe on frame six. The easiest way to do this is click on frame 6 on layer char_h and drag down to layer char_c1 (highlighting them all) then click on Insert>Keyframe.



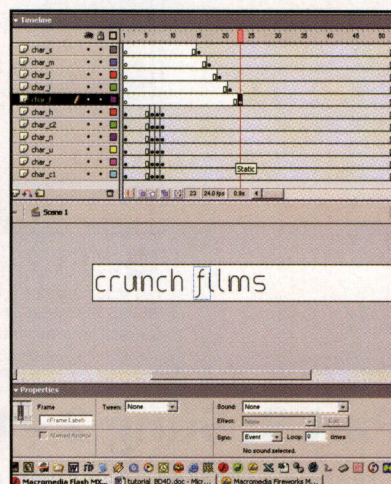
9 Then repeat this process to insert keyframes on frames 7 and 8. At the moment, there's no change between all of these frames, but don't worry as you'll be doing that next.



10 Now for that 'crunch' effect. On keyframe 7, move the characters horizontally so that they move towards the centre of the word crunch. We've used the X values (which can be manipulated on the Info panel): char_c1 = 11.7, char_r = 27.6, char_u = 43.6, char_n = 61.7, char_c2 = 80.0, char_h = 95.6. However, feel free to arrange them as you think looks best. Now, if you hit Enter to make the playhead move, you'll see the subtle and quick crunch effect on the word crunch.



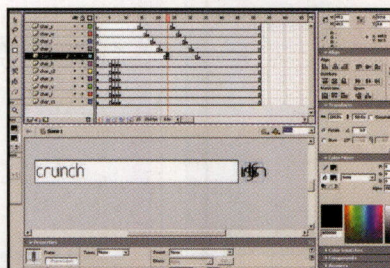
11 Following the crunch effect, animate the 'films' characters. Drag your mouse down frame 52 from the top layer to the bottom layer and then insert keyframes (Insert>Keyframes).



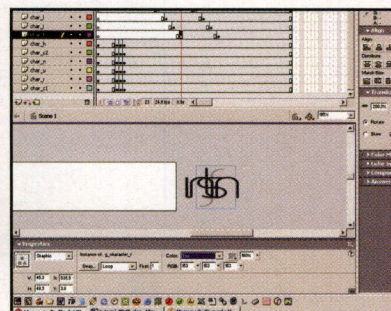
12 Then drag the first keyframes for layer char_s to 15, char_m to 17, char_l to 19, char_i to 21, and char_f to 23.



13 Then add new keyframes for char_s on frame 25, char_m on frame 27, char_l on frame 29, char_i on frame 31, and char_f on frame 33.

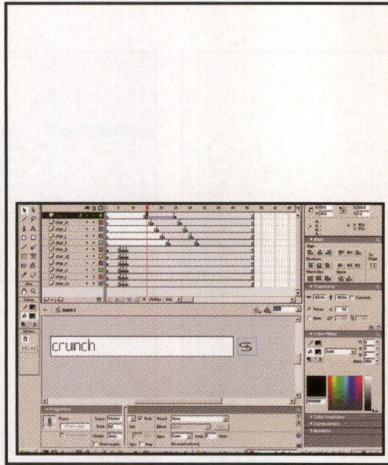


14 What you're moving towards is getting the characters from 'films' to slide in from the right. In order to do this, slide the characters' first keyframe so that the characters are off the canvas to the right. Then change the horizontal transform to 200 per cent (on the Transform panel). Make sure the Constrain checkbox is not checked.

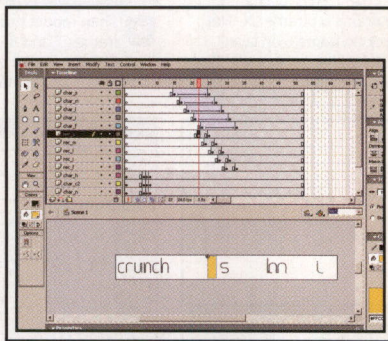


15 Now for an effect that makes the characters ease from a light grey to black, as they slide in from the right. Click each letter, and then click on Colour and select Tint. Then enter 153, 153, 153 for the RGB values.

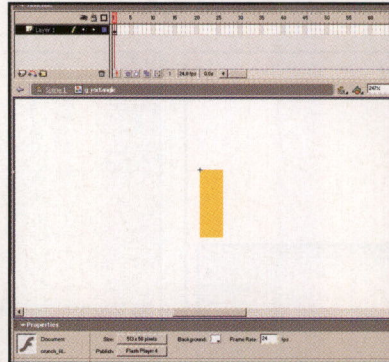
Part 2: Sting 1 – Crunching text continued...



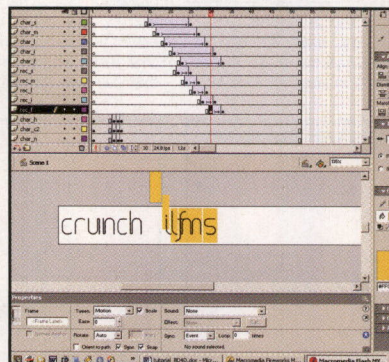
16 Then add a Motion Tween to keyframes 15, 17, 19, 21 and 23, all with Ease set to 100.



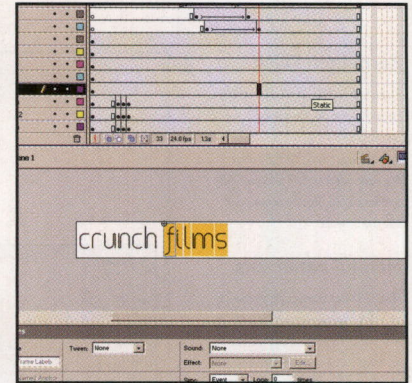
19 Now you need to place these keyframes. Drag the first frame for the `rec_s` layer to frame 22, `rec_m` to frame 24, `rec_l` to frame 26, `rec_i` to frame 28, `rec_f` to frame 30. Then add another keyframe for each layer two frames later (see screenshot).



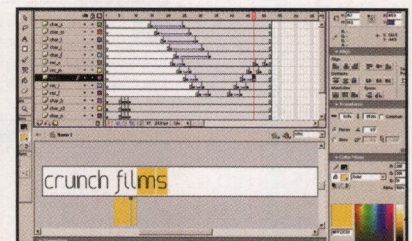
17 Here's a subtle effect that gives the animation some extra flavour. Create a new symbol (Insert>New Symbol) and name it `g_square`. Inside that symbol, make a rectangle that is 17.4 width by 50.5 height, #FFCC33 colour. Make sure its top left corner is at X: 0, Y: 0. This makes resizing the symbol much easier.



20 You can make each of these orange blocks fall into the canvas as the characters come on the screen. Make the first keyframe Y: -55. Then click on each of those keyframes and give it a Motion Tween.



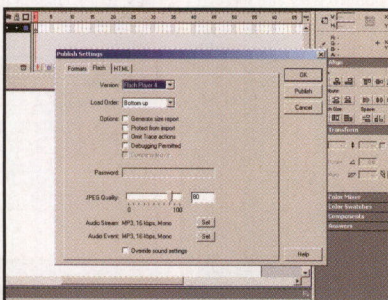
18 Create a new layer called `rec_f` (rectangle_f) and drag the `g_rectangle` symbol from the library and place it at X: 134.8 and Y: 2.8. Then create the other layers `rec_i`, `rec_l`, and so on. Then line up the rectangles underneath the characters (see above screenshot).



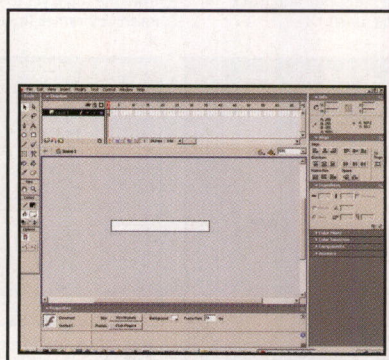
21 Make the orange rectangles quickly drop out of the canvas. Add keyframes to each rectangle layer starting on frame 40. On the last keyframe for each rectangle layer, change the Y value for the rectangles to 59.0. Then add a Motion Tween to the first keyframe. This short sting animation is now complete. Place the playhead at frame one and hit Enter to see the final result. To learn how to prepare this animation for the Web, jump to step 18 of Sting 2 animation.

Part 3: Sting 2 – Bouncing text

Creating different animation effects and publishing your results...



1 It's now time to create the second sting animation for Crunch Films. Open up *Flash MX* and create a new file called `crunch_films_sting02` in the `flash_typography_tutorial` directory you created earlier. Adjust the Publish setting to Flash Player 4 (these can be found on the Properties panel. If the Properties panel is not open, click on Window>Properties).



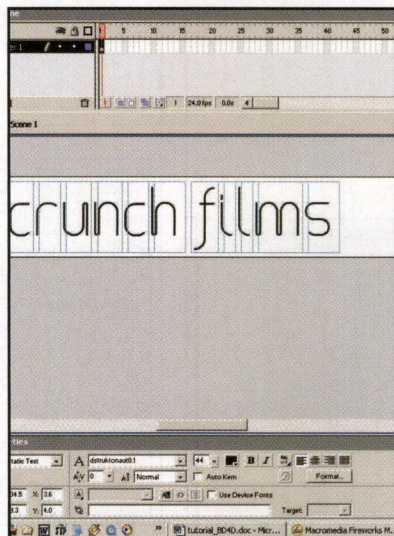
2 Adjust the Movie height to 56 and the width to 513, the Frame Rate (fps) to 24. We've chosen to set the fps at 24 because it gives us a very snappy, lively feel on the animations, and almost all computers are fast enough to play it at that speed.



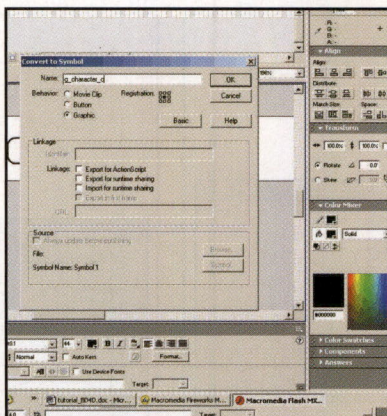
3 As with Sting 1 you need to create the initial text for the typography of Crunch Films. Click on the text tool and type 'crunch films', using size 44 and the *Dstruktonaut* typeface. Make sure the text type is set to Static Text in the Properties panel. (If you're doing design work in Flash, we've found that *Flash MX* has a helpful utility that lays out the panel sets for you. Click on Window>Panel Sets>Designer[1024x768].) Just pick the resolution that matches your screen.

Creating the 'squash' effect

We've used a squashing effect on Sting 2, which adds a very fun feel to any animation. If your symbol is bouncing on the ground, simply adjust the height of the symbol to about 70 per cent on the keyframe where it's striking the ground. This will give you a fun squashy effect.



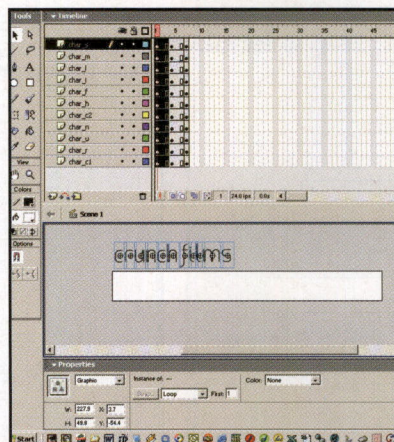
4 Break up the text so you can animate it. Select the text, then click on Modify>Break Apart. This makes each character a separate text field, which you then convert to a symbol.



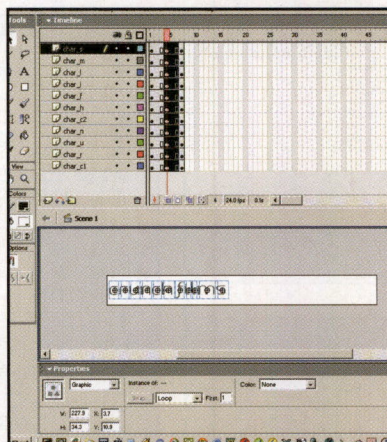
5 Make each text field its own graphic symbol, so that you can tween and animate them separately. Click on the first 'c' and click Insert>Convert to Symbol. Then type g_character_c in the Name field and select the Graphic behaviour. Then hit OK. For the other characters, carry on naming them as g_character_r, g_character_u, and so on. You won't need to make another symbol for the second 'c' in crunch films. Simply use g_character_c again – this saves on file size as well.



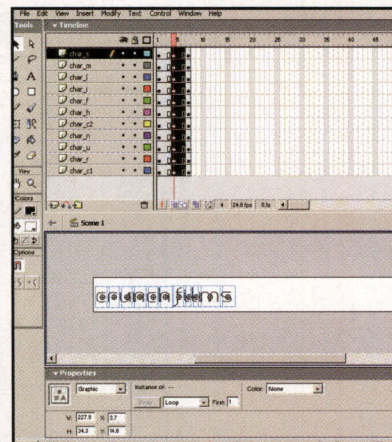
6 Now place each of the new symbols on its own layer so we can animate them separately. Create 10 new layers, so you have a total of 11 layers. Then click on each character and cut it (Edit>Cut), then click on the next layer above and paste it in place (Edit>Paste in Place). Then name each layer so it corresponds with its character. We've chosen char_c1, char_r, char_u, and so on.



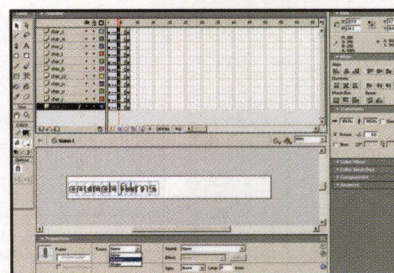
7 Click the playhead to frame 1 and select all the character symbols. Then move them to Y: -54.4. A handy way to do this by eye is to use the arrow keys on your keyboard (and to move an object more quickly, hold down the Shift key).



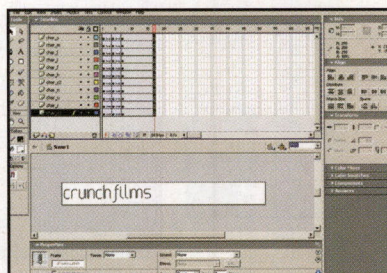
8 Click the playhead on frame 4 and select all the character symbols. On the Transform panel, make sure the Constrain check box is unchecked and change the height to 69 per cent.



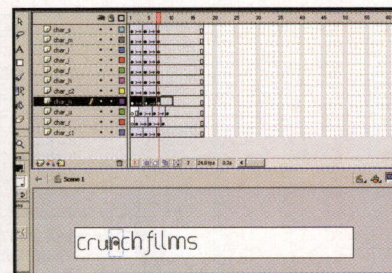
9 Move those characters back down a bit, so it gives them the appearance of squashing as they hit the ground. Put the playhead at frame 4 and select all the characters and change the Y value on the Info panel to 14.8.



10 You can add some motion by adding a Motion Tween to each of the keyframes. A quick way of doing this is to drag your mouse from the top layer to the bottom layer on the keyframes, and then select Motion on the Tween drop-down on the Properties panel. This adds a Motion Tween to each of the keyframes.



11 Now comes the really fun bit, where you can change the file in a ton of different ways to give you different effects. First, add frames up to frame 17 by dragging your mouse from the top layer to the bottom on frame 17 and then insert frames (Insert>Frame).

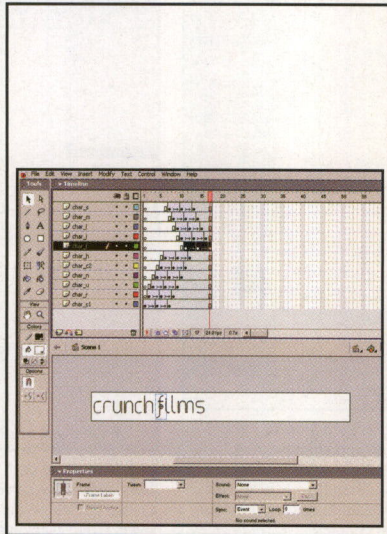


12 We've chosen to make the letters fall in a certain order, but you can do as you please. We've gone with this order because it gives the animation a fun, bouncy feel. But go nuts and have fun. Simply drag your mouse from frame 1 to frame 7 and release the mouse. Then you can drag the set of frames where you'd like them to go.

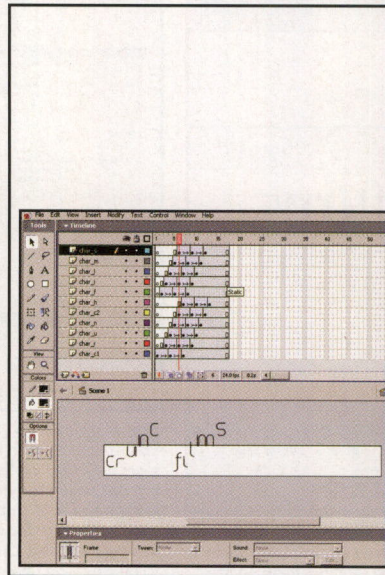
Sting 2 – Bouncing text continued...

Inspiring movie trailers

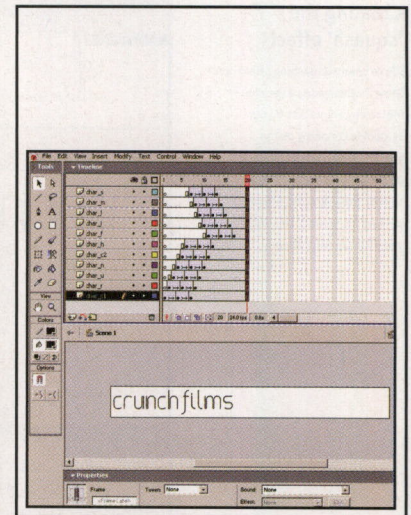
Film title sequences and trailers are a neverending source of inspiration for typography uses. If you've got a broadband Internet connection, point your browser at [w] www.apple.com/trailers.



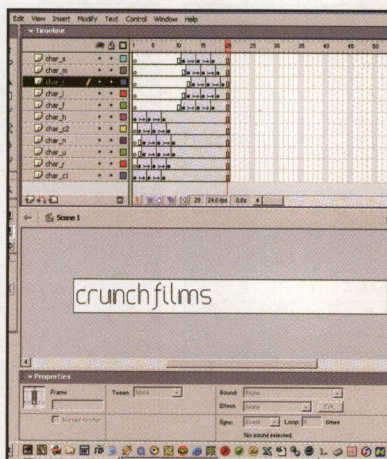
13 Here is the final sequence that we've chosen for the effect, but there are many other possibilities. To see more examples of orders for the falling characters, see the next step.



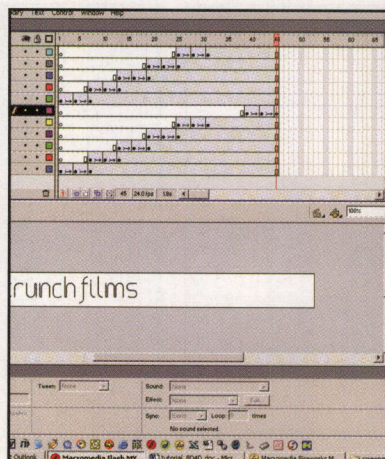
14 Here's a second option, which makes the characters fall from both words simultaneously.



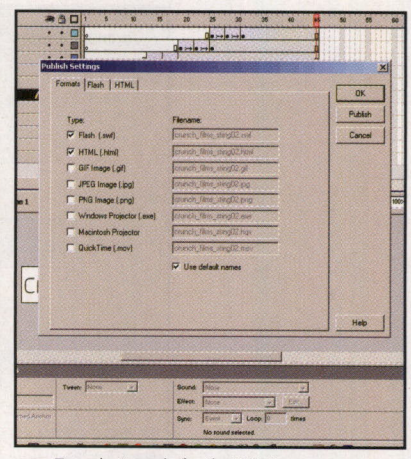
15 For the next possible animation, add a few frames to the end of the animation before moving the keyframes. Drag your mouse down from the top layer to the bottom on frame 20. Then insert frames (Insert>Frame).



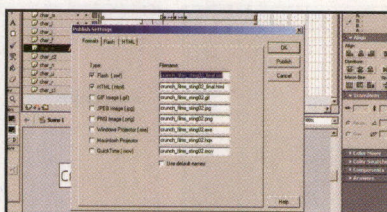
16 Drag the keyframes to make the first and last characters of each word fall at the same time, then proceed inward: first the word 'crunch' and then the word 'films'.



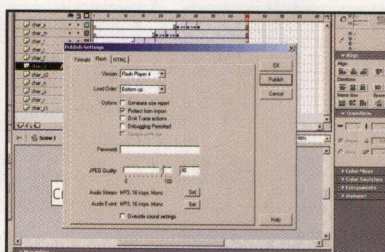
17 And now for one of our favourite variations on the theme, which we think gives the animation a very fun feel. All of the characters fall, and then at the end, after a short delay, the final 'h' falls.



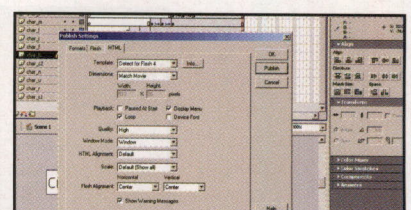
18 To make it ready for the HTML programmers to use on the Web page, you need to publish it. First, however, you need to adjust the publish settings. Click File>Publish Settings and choose the Formats tab.



19 Now select the Formats tab. Uncheck 'Use Default Names', which allows you to choose the filename that's published for both the swf and HTML file. We've chosen crunch_films_string02_final.swf and crunch_films_string02_final.html. You don't need to choose different names from the default, but we find it useful to be able to tell the difference between the published swf's and the testing swf's (which are created by simply hitting Ctrl+Enter).



20 Select the Flash tab. As we've already explained, we're going to use the Flash Player 4 for these animations, as they can be viewed by more people. And as a general rule of thumb, it's a good idea to check 'Protect from import' so sneaky people who are trying to copy your movie won't be able to save the swf and bring it into Flash to edit. It's fine to leave all the other settings to their default state.



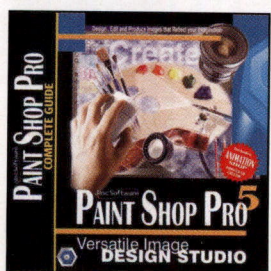
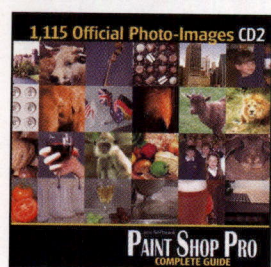
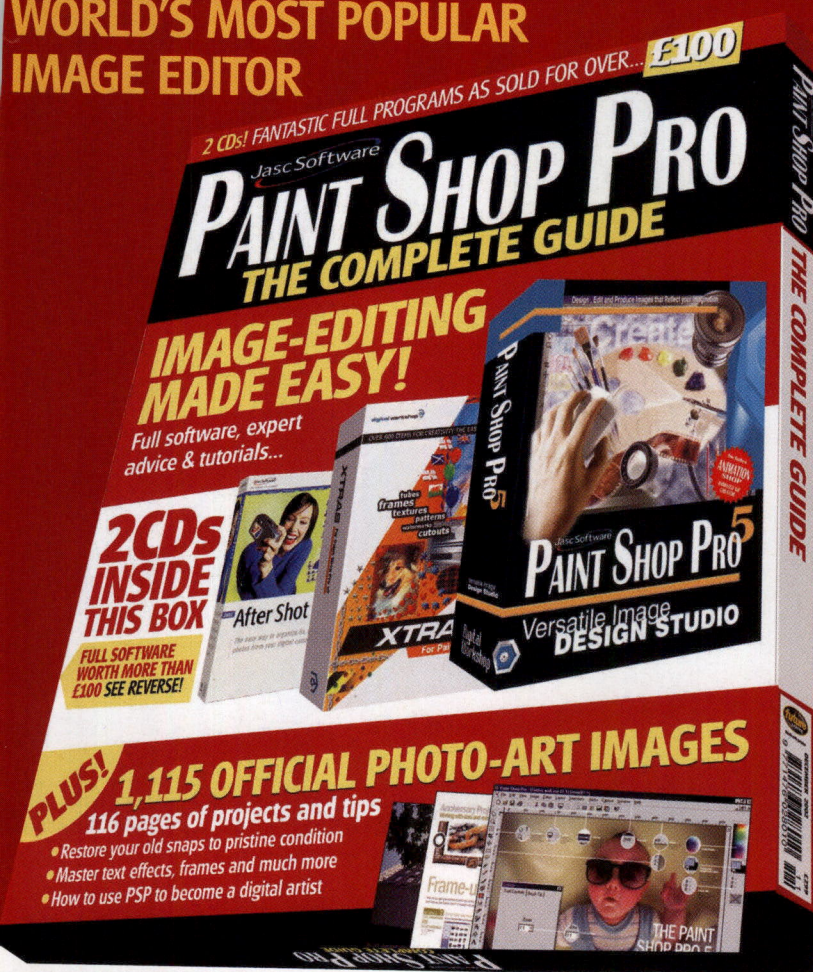
21 Now select the HTML tab. Under Template, we've chosen 'Detect for Flash 4'. If you've got some experience with JavaScript and HTML, this is a good option. If you don't feel comfortable with those subjects, it's best to leave it at the default of 'Flash only'. The rest of the options can be left at the default. Now you can hit the Publish button. This saves the crunch_films_string02_final.swf and crunch_films_string02_final.html files to your flash_typography_tutorial directory. **CAUTION**

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Smooth-moving text in **After Effects**



Tutorial and *After Effects* production by Chris James Hewitt: [w] www.dstrukt.net, [e] Chris@Dstrukt.net.
Audio by Steven De Loenen: [w] www.stoav.be, [e] stoav.awareness@worldonline.be.
Typeface by Jason Arber: [w] www.pixelsurgeon.com, [e] Jason@pixelsurgeon.com.



Files on disc

The files needed to support this tutorial can be found in the Tutorial\Film folder on the cover CD. The typeface Dstruktonaut is also on the CD.

Adobe's *After Effects* is a cutting edge tool used for creating rich motion graphics and effects used globally for film, video, broadcast and the Web. Type is an important area of this moving image realm...

This tutorial involves quite a simplistic approach to type animation, but one that could also be applied to other areas of moving image such as footage or 3D. We've tried to find a style of animation that suits the design of the Dstruktonaut typeface supplied by Jason Arber at Pixelsurgeon.

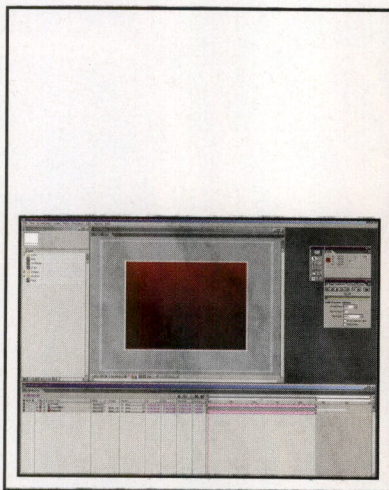
The first thing we noticed was how smooth the font was, so we wanted the overall pace of the animation to be very subtle and relaxed, thus linking the two elements together. Each character of the font is built up from an equal weight line, so with this in mind we envisaged the line of the characters being built by a travelling mask. The mask would build

and then deconstruct certain parts of the font to then reveal the full letter.

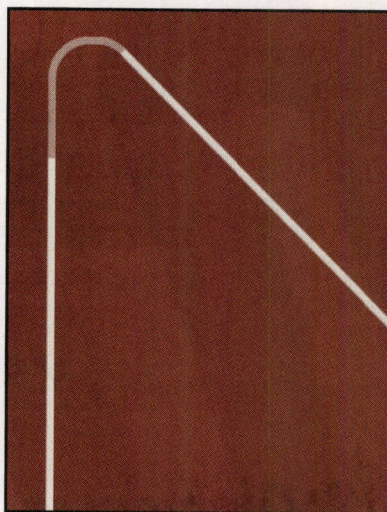
Throughout the tutorial we cover many aspects of *After Effects*, such as masking, path strokes and velocity tweening. This should give you an insight into how the application works as well as show you how to combine type with motion. ➤

Part 1: Type construction

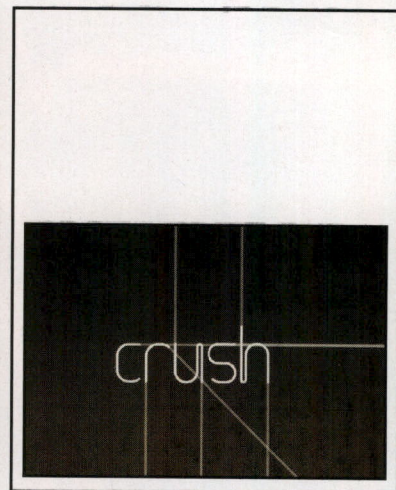
Using *Photoshop* to create the foundations for your movie, you'll then construct your typeface in *After Effects*...



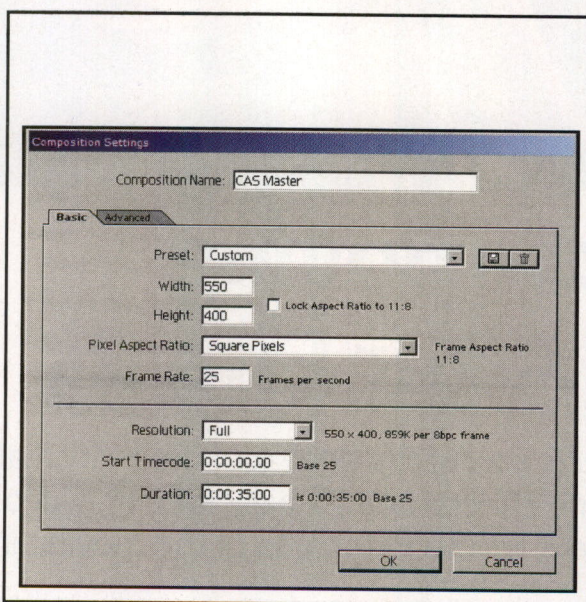
1 Open *Photoshop* and begin playing with colour variants for the background. We've chosen a dark gradient using a deep red that runs into a brown. As the movie is quite a simplistic piece you don't want the background to be too overpowering; it's important to keep the overall type animation the focal point throughout.



2 After writing the word 'crush', deconstruct each letter and build extensions to each run-off point. Each run-off should be built up of two to three layers that correspond to one glyph. By placing each run-off on a different layer, you'll be able to tween every element to the finest point.

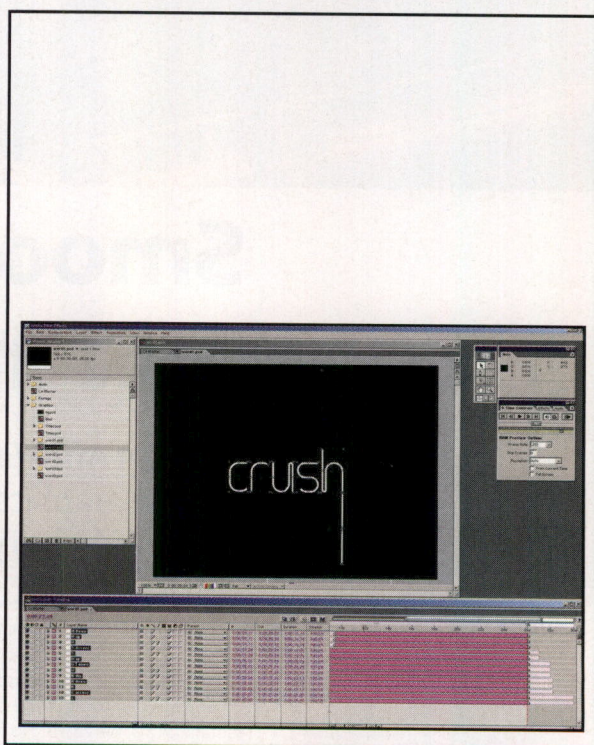


3 With each glyph being completely different from the rest, the run-offs differ in size and direction. Once the process is complete you're left with a complex map of lines and curves that are ready for animation. One way of doing this is by using *Photoshop*. You could also use a vector program like *Illustrator* to achieve the same effect.



4 The first thing you need to do is set up your composition for the piece. Open *After Effects* and go to *Composition>New Composition*. The Composition name can be whatever you choose; we've named it CA Master. Set the width and height to 550x400 (because this is a Web-based project it's pointless working at the PAL resolution of 768x567). Set the framerate to 25 Frames per second. You're then presented with the timeline and canvas. Before starting any project we recommend you set up sub-folders in the Properties window. This way you can easily find and reach all your source files.

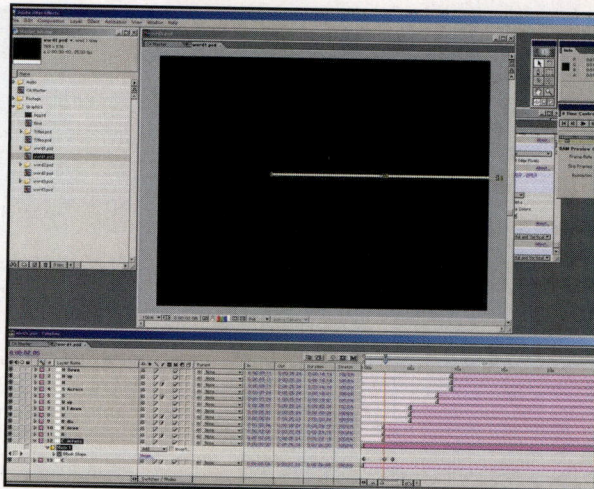
- Now set up separate composition windows. Your master comp will hold all the separate pieces of the movie that will then form the entire piece. For this project you'll need three sub-compositions, named: Crush, Type, and Bind.
- Crush will be the animation for the word 'crush'.
 - Type will be the animation for the word 'type'.
 - Bind will be the composition that then brings the two together.



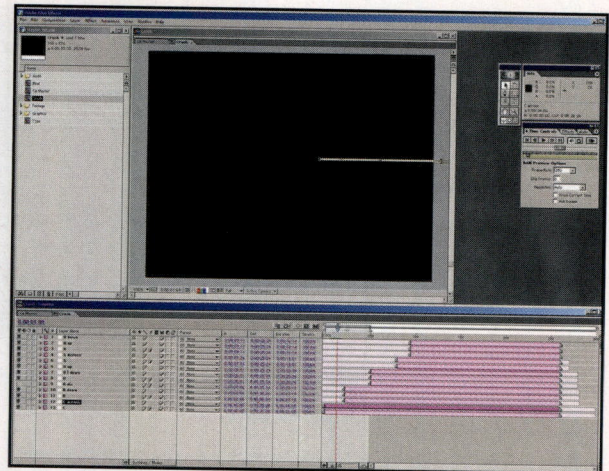
5 By going to *File>Import*, select the PSD file you created earlier and bring it into *After Effects* as a 'composition'. This basically means every layer of the file is included separately into one whole composition. When importing an element as 'footage', you can either receive a flat or a certain element to that file. You now need to drag this file into your composition 'crush'. By double-clicking the PSD in the Properties palette you'll open a new timeline containing all the separated glyphs and the run-offs just like in *Photoshop*.

Make life easier

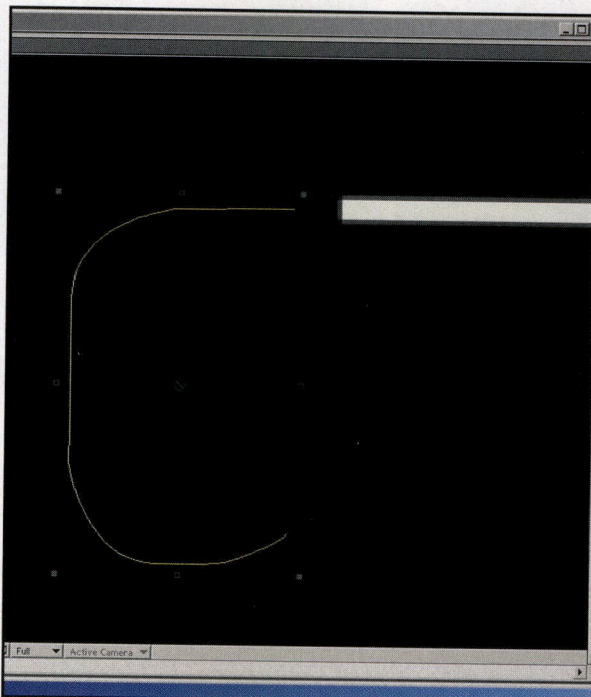
Before starting any *After Effects* project we recommend that you arrange your folders and files. In the Properties palette create new folders that correspond to the kind of files you'll be importing into the program.



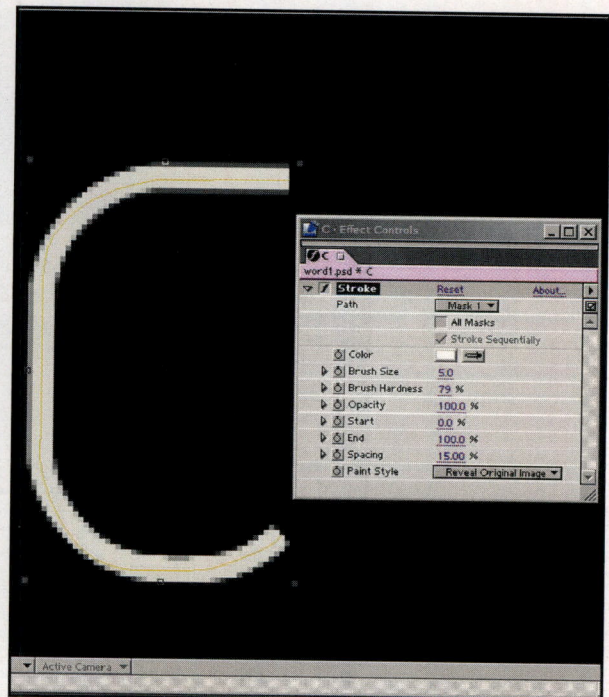
6 With all your layers in place, you now have to set each letter in the timeline. As the 'c' is the first letter in the word 'crush' this will be the first glyph to be animated. Taking 'c' and the run-off layers, which in this case are 'C across', you need to set them at the very start of the animation while all the other letters will follow. When all the layers are set out, you can begin to animate 'C across' – this is the top run-off point to the letter 'c'. By right-clicking the layer in the timeline you need to select 'new mask'. You'll now see the layer has a yellow border around it – this is the mask parameter.



7 Once the mask has been set, you need to add a keyframe by clicking the tab to the left of the masks options. With this now in place you can move the keyframe along to the point in the timeline where you want the mask to finish – your end point for this movement is 02.06 seconds. You should then go back to the start of the timeline and select the whole mask. With this selected, move the mask to the right so none of the 'C across' is left in the canvas window. Now when you preview the piece so far ('0' on the number pad or press the RAM render button and the time control panel) the 'C across' line builds along the canvas.



8 From here you need to bring the letter 'c' into point. Because the focus of this animation is to show the construction of type, the 'c' will be built by the run-off layer we've just animated. The 'c' layer must be placed to start exactly after the 'C across' transition is over. After selecting the layer, go to the toolbox and choose the Pen tool. Draw the inner line of the letter, in its simplest form. Basically, you're redrawing the glyph. The drawn line doesn't have to be perfect because your stroke can be adjusted to suit the weight of the letter and also any curves you encounter.



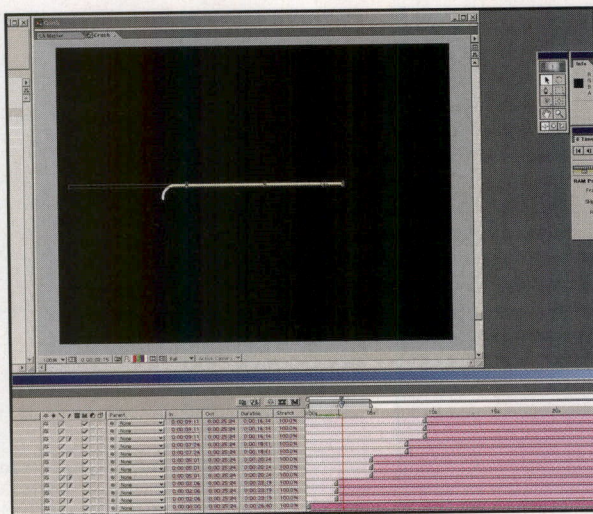
9 With this in place, you now need to add the stroke effect by going to Effects>Render>Stroke. After selecting the plug-in, the first thing you need to check is that the Paint Style is set to Reveal Original Image. This will cause your stroke to reveal the original layer via an animated path. Next the Brush Size should be chosen. Choose a Weight of 5. This is just right for the width of the font face. Select a Brush Hardness of 79 per cent as this will make the overall tween much smoother on the eye. All that's left now is to set the start and finish points to the transition. >

Part 2: Type transitions

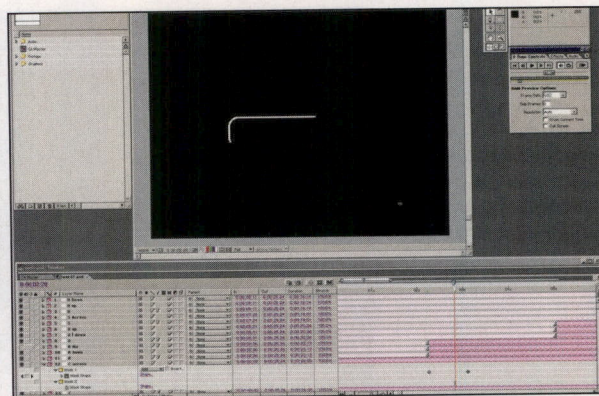
Reversing your initial transitions, you'll now implement the typeface's deconstruction and closing sequence using a variety of plug-ins and movements...

Low on memory?

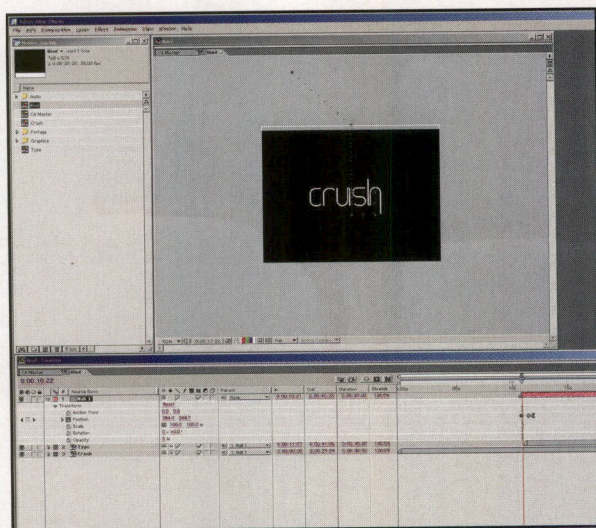
If you're using a machine that doesn't contain a high amount of memory, you'll notice the RAM render will be very short. Try zooming out by 50 per cent and setting the quality tab to half. Now your RAM render will last much longer.



1 You need the tween to finish at the three-second marker, so set a keyframe and then go to the Effects palette to change the values of the stroke. As this is the end frame, the 'end' value must be set to 100 per cent, and the start frame should be set to 0 per cent. If you hit the RAM render button, you'll see how the animation is starting to build.



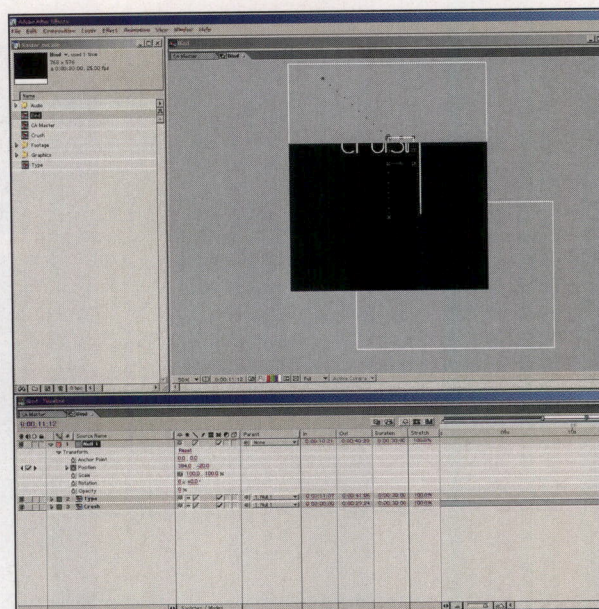
2 The next stage is to bring on the second run-off point to the letter 'c' thus constructing and deconstructing the glyph. By selecting the 'C across' layer and opening the mask properties you need to reverse the process that was used at the start. To keep the animation looking fluent, you need the reverse movement to start as soon as the letter 'c' has started to build – do this by setting a keyframe at the end of c's tween and move the mask across the canvas to the left all the way until none of the graphic is showing. This process now wipes the layer away to the left leaving the full letter on the canvas. For any letters that may contain two or three run-off points, the same method should be used throughout. Find a point on the letter that can build the typeface, and then choose a run-off on the glyph where the face can be revealed in whole.



3 Once both words fully animated, you need to bind them together into one whole animation. After deciding the letter 'h' of 'crunch' would run perfectly into the letter 't' from the word 'type', begin to use your Null layer. A Null layer in its basic form can cause a series of layers to move, scale, or rotate together as one. First, place the two word compositions into a new comp window, placing the 'crush' comp above the 'type' comp. By tweaking the positions, you can set the run-off of letter 'h' to touch the starting point of the run-off to the letter 't'.

Next, place a Null layer above both layers and set it to begin just at the end of the 'crush' composition. Now attach the two words to the Null: select them (using Shift on your keyboard) then hit the 'switches' tab at the bottom of the time. Using the 'parent' drop-down menu, continue to select the Null layer.

By pressing 'P' on the keyboard you can set the position of both separate compositions. Set a keyframe at the start of the Null layer then, roughly one second into the layer, move the position up to the top and slightly to the left of the canvas. You'll find that the Null has now dragged both comps upwards leaving only the 'type' composition on the canvas. If you now perform a RAM render, you can watch how both layers move together to form one transition.



4 Once the Null transitions are complete, place your new composition into the master comp. This composition will hold place to your background and any other effects or files you might want to place over or beneath the type.

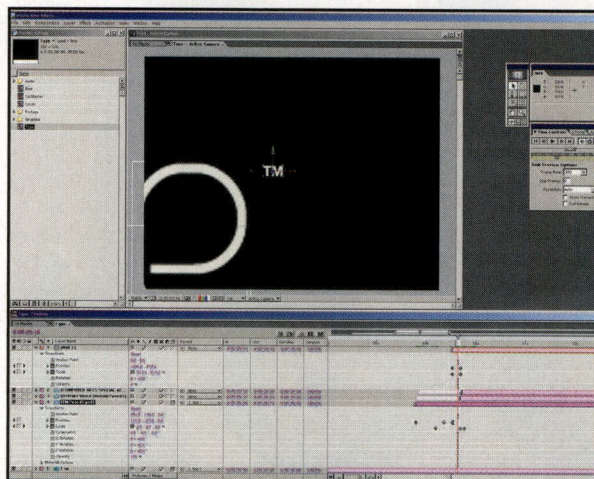
To start, you want the words to scale and slide into position. By pressing 'S' on your keyboard, you're presented with the Scale Properties menu. Here you can tween the layer in size. First, set a keyframe at where you'd like the scale transition to end, then go back down the timeline to where you'd like the movie to start. Add a keyframe and drop the percentage slider down to your desired size – in this case, 73. Then press 'P' on your keyboard and you'll be presented with the Position menu. Using the same keyframe process as on the scale transition, set a start and end point for the layer's position. In this case, move the words slightly from the right to left but set the end point of the position tween much further into the timeline than the ending to the scale tween, keeping the look of the movie much more fluent.

Colour coding

If you're working on layer-intensive *After Effects* projects, try naming each layer individually and colour coding them in a format you'll recognise. This will help you keep track when you're working with numerous layers.

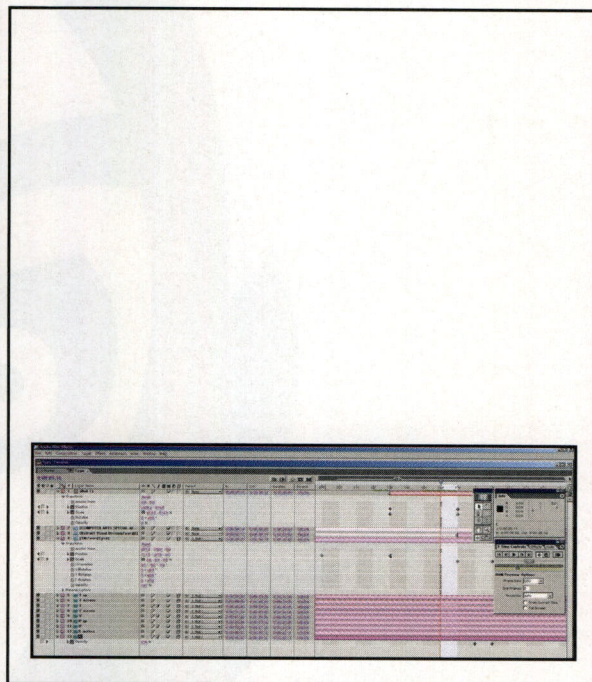
Keep things together

At the end of any *After Effects* project, use the 'collect files' feature to locate and bring together all your used elements within your AE comp. This will prevent you from deleting any important files and will keep everything together in one folder.

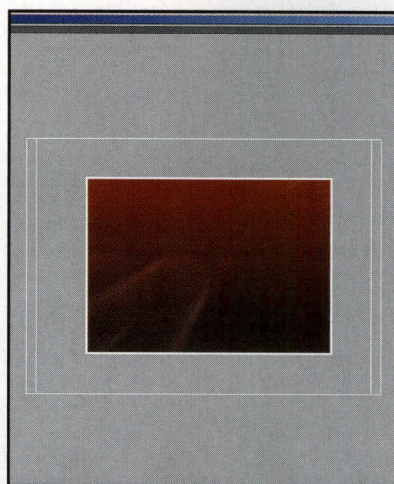


5 Referring back to *Photoshop* or *Illustrator*, bring in the trademark sign (TM) and use this as the core element to which the type would disappear from the canvas. The concept is to make the TM slide into place next to the letter 'e', bounce off the glyph and push the word 'type' out of the canvas to then reveal the end text information and logos.

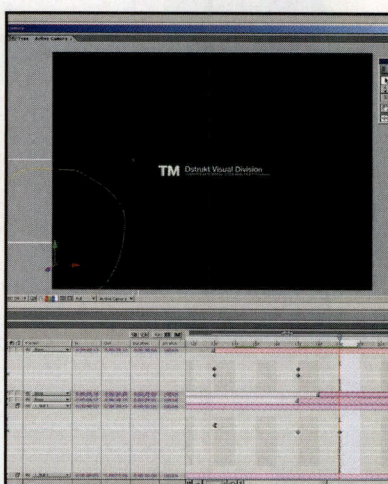
Import and set the new layer into the Type composition within *After Effects* just after the word 'type' has finished building. Open the position menu and set a keyframe at the start of the layer and move the type to the right of the canvas. Then set the timeline header roughly a second later into the timeline and drag the TM just slightly over the letter 'e'. Here you need to achieve a bounce-like effect. Take your timeline header back around ten frames and then drag the TM to its end position and right-click the keyframe to select ease out. By using Ease in or out, the frame's velocity will modify the way the animation comes to stop or start – in this case, you need the transition to slowly ease out to a standalone position. By selecting the Position menu's drop-down you can manually ease in or ease out the layer's movements.



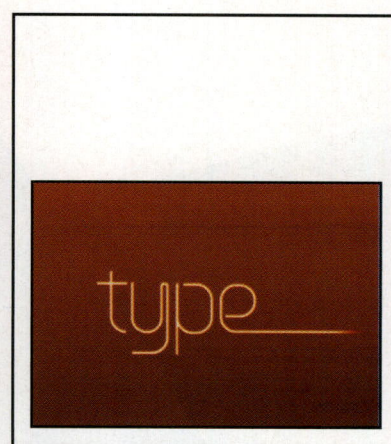
6 From here you need to bring off the main word animated earlier. At the end point in the timeline where the TM slides in, set a Null layer to scale the separate glyphs from 100 per cent to 650 per cent while also scaling the TM. From here the only letter showing is 'e'. Then set an opacity tween to make the letter disappear completely. (Pressing 'T' on your keyboard presents the opacity menu.) Using a space of around 20 frames makes the blend ultra quick.



7 With the main word scaling off the canvas, you now need to add some depth to the actual scale transition. Go to Layer in the menu bar and add an Adjustment layer. An Adjustment layer can add effects to anything that sits below it in the timeline. By selecting Effects>Blur>Radial, you can add a zoom effect to all the layers beneath it. Keyframe your blur in the same way that you'd perform a scale or position transition, using keyframes to modify the various settings and strengths throughout.

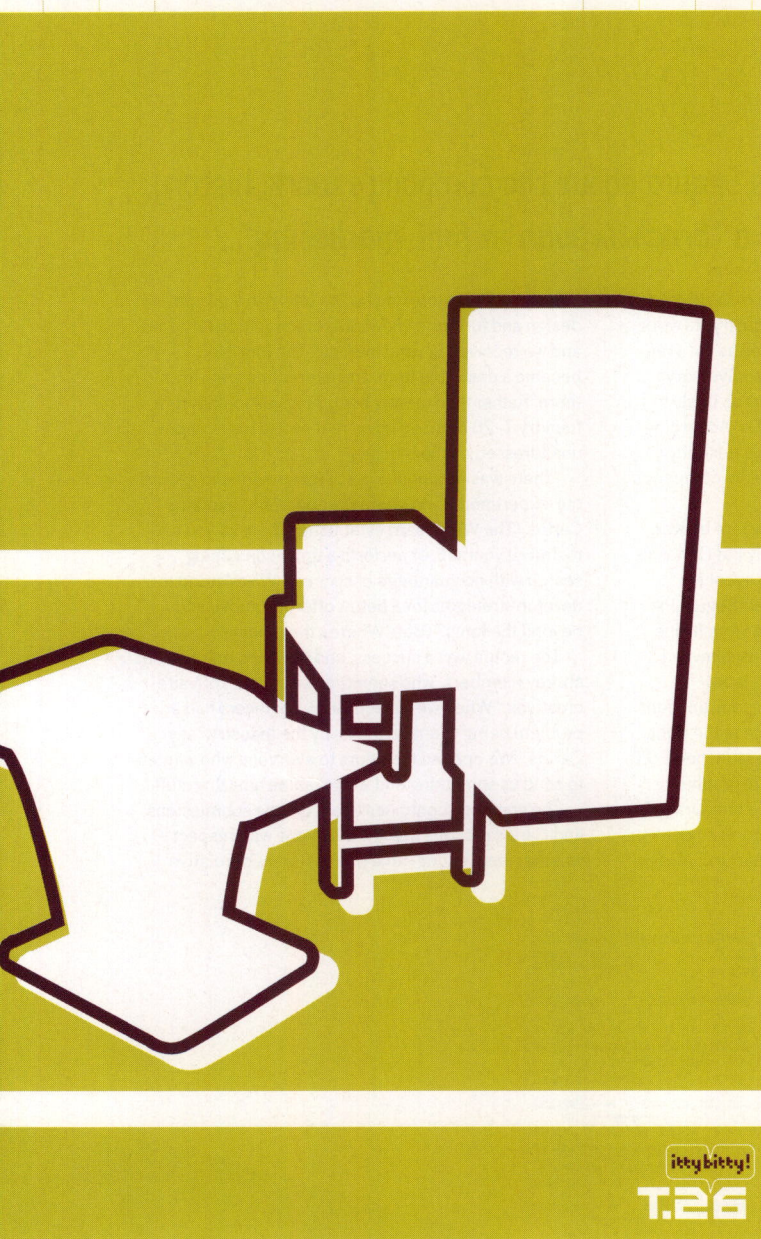


8 Now that the main wording has gone, you're left with the TM and will continue to bring in the end text using a simple frame cut. Frame cutting basically entails cutting the layer to start at a certain point or finish with no effects applied. By placing the timeline header at the point you'd like the layer to start, you can press ALT and open curly bracket ([) to crop the layer start at this point. Then you can press ALT and close bracket (]) to close the layer. Set your end type to appear just as the TM had finished scaling by the Null layer.



9 You've now finished a series of different methods to achieve a raw type animation in *After Effects*. The overall anim should flow as one and be paced as a relaxed motion piece. The two words were built via artificial limbs then deconstructed to reveal their original forms. A new element was then introduced to bring the piece to a close. Throughout this tutorial we've covered the basics of keyframing, masking and utilising many of *After Effects*' features, such as adjustment layers and Null layering. We hope this has given you an insight into type animation and, of course, motion graphics as a whole. **CB-S**





itty bitty!
T.26

1. This is a special catalogue that T-26 made in order to promote a collection of bitmap fonts. It was created in Carlos's favourite application, Adobe *Illustrator*, was Web printed, and also mailed to 40,000 individuals.

novices — pays off. This attitude also works with clients. "There's a desire for great relationships with clients; we work hard at this and are often successful," says Carlos. "Although there are times when things need to be said, and I would rather be small and work with great clients than be large and unhappy."

He is, of course, referring to a ubiquitous problem for designers: having clients hire you, then not let you do what you're good at. His advice is simple: "Nip things in the bud. Create your scenario or the client will do it for you." This approach has paid off: recent projects include custom fonts for Nissan and the design for DC Comics' 'Filth' series. Earlier projects are just as diverse, and dozens can be found online at www.segura-inc.com.

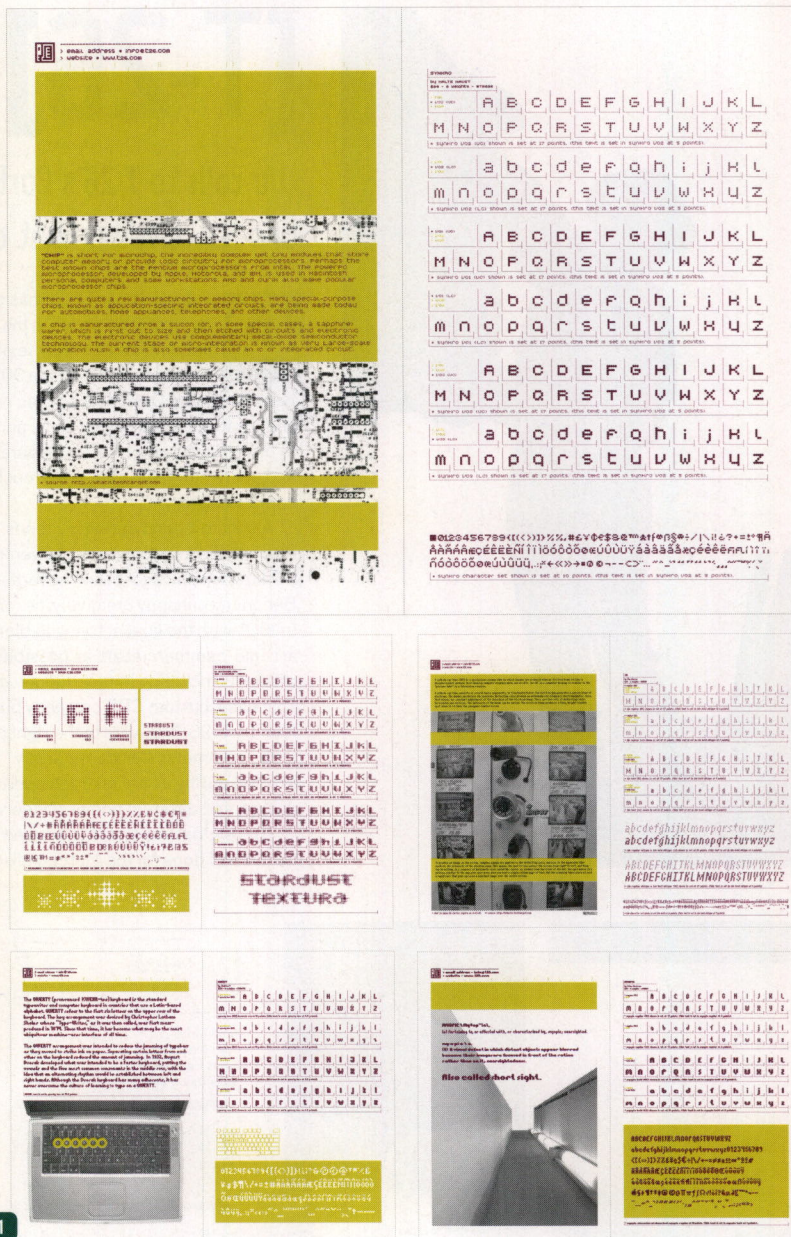
While T-26's clients cross many industries, its globally recognised style is often apparent. Carlos maintains this was never planned: "It's a by-product of

being open-minded. Of course, with that comes the possibility of having a certain segment dislike your work, but that's the price for exploring new territory — you can either leave a footprint or sink."

In fact, Carlos would rather avoid talking about style altogether: "I like to create, and don't go into it with a purpose of style. What we do works because it's intelligent, attractive, and addresses the market."

Making faces

Despite its notoriety, T-26 never knows if end products will sell, but tries to choose typefaces that enhance their collection. Like the work, techniques vary: "The general belief is digital fonts start digitally, but that's not the case," exclaims Carlos. "There's often a considerable amount of drawing involved, then we scan the sketches, and refine the forms." *Illustrator*, *Photoshop* and





Where's the money?

We interrogated T-26 about the best ways to ensure that the cash continues to flow, even in the tough economic climate that has recently caused the design industry to suffer...

Right from the start, T-26 set out to differentiate itself from everyone else, refusing to become another font foundry churning out fonts. The company's innovative attitude is apparent within its marketing and sales model, thereby ensuring commercial viability.

"We were the first — and still only — foundry to offer student discounts," explains Carlos. "They find it tricky to make ends meet, and data is easy to copy; therefore we wanted to earn their respect and dedication by being sensitive to their reality." Offering an affordable way to acquire T-26 products without resorting to stealing led to a 'seeding', which pays off every day, since said 'students' are now 'the

employed industry' and continue to purchase T-26 products.

T-26 also has a relaxed attitude to user licences and service bureau usage. "Should you try and kid yourself, and pretend people don't send fonts to bureaus, or don't install them on multiple machines?" asks Carlos. "We don't think so, hence offering a ten-computer licence by default with every font sold, a huge discount when buying cross-platform fonts, and also permitting designers to send them to bureaus, so long as they don't archive them."

These are examples of understanding the reality of the market and reactions to it. T-26 also uses innovative marketing techniques to

lodge itself in the public consciousness. Along with the 'fontkits', covered elsewhere in this article, the company was also something of a pioneer with regards to the Web — now a very important sales avenue for the company — and video, where it created music-video-style shorts of each typeface, except the star was a font rather than a band.

Finally, avoiding associations with corporate greed was achieved by constant contributions and charitable donations. As Carlos explains: "To this day, T-26 is involved in creating fonts where all proceeds are donated to non-profit organisations, while also generating funds for specific educational ventures."



2. While most companies would settle for offering the odd T-shirt, T-26 once again bucks the trend, and also offers aprons, with the boast 'one size fits all'. Indeed.

3. The merchandise section of the T-26 Website is quite an eye-opener. Far from merely selling fonts, a huge range of T-shirts is on offer, on display via a slick Flash interface.

4. This is the vehicle that T-26 uses to deliver its fonts to those customers that still prefer receiving a physical package.

Fontographer are weapons of choice, but if software restricts the desired effects, they're done by hand.

T-26 also strives to be unique with its marketing. "We decided to present our literature as a 'gift' rather than a marketing tool," says Carlos. This resulted in limited edition 'fontkits' full of materials featuring the fonts of that period. "A breakthrough in font marketing," declares Carlos. "Totally different to everyone else and instantly 'collectible' — limited kits are never reprinted." The numbered fontkits (currently at #24) come in silk-screened bags, full of catalogues, posters, postcards, coasters and more. Each font is displayed on a full-spread canvas, which is 'designed' instead of simply put on a sheet.

However, a downside to T-26's popularity is that aspects of its design regularly show up in other people's work. "It's human nature and happens in every field," explains Carlos. However, he reckons this has a

detrimental effect on the market, and that innovation is also stanchied by piracy: "There's too much copying. It's hard enough for individuals to make a living without everyone copying files, so we have to inform. Magazines like yourself have to do a better job of communicating the pitfalls."

Not to end on a dour note, Carlos predicts great things for the industry and for T-26: "Both will evolve, and T-26 will continue to offer unique products that have a playfulness and experimentation." He concludes: "I've been fortunate in doing interesting work, meeting fine people, and being able to work for a living doing something I really enjoy." **ca-s**



You can contact T-26 Digital Type Foundry at 1110 North Milwaukee Avenue, Chicago, Illinois 60622, USA.
[t] +1 773 862 1201, [e] info@t26.com, sales@t26.com
or carlos@segura-inc.com, [w] www.t26.com.



Typography

— your questions answered

Some of the most frequently asked questions about document design and font usage are addressed by the *Computer Arts Special* experts...



When laying out a document, you can get well and truly bogged down with rules and conventions that no one but a typesetter would even notice. That said, there are a few tips that can give you a shortcut to a neater-looking layout, and a more consistent style for your documents.

Over the next three pages, we've gathered together some of the most frequently asked questions about fonts, layout, and document design as well as a few interesting snippets about well-known typefaces, characters and font formats.

We've also tried to answer a few questions about font design, and why the written word so often looks the way it does. Some of the answers are historical, some are technical, some are creative, and a rather surprising number start and end with Microsoft. >



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Glossary

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Ampersand (&) Symbol for the contraction of an archaic phrase meaning 'and'. An evolution from the Latin ligature 'et'.

Arm A horizontal stroke that is free on one or both ends.

Ascender The part of the lowercase b, d, f, h, k, l and t that extends above the height of the lowercase x.

Bar The horizontal stroke of the e, f, t, A, H, and T.

Baseline An imaginary line on which the letters rest. Descenders fall below the baseline.

Boldface A heavier version of the normal weight of the typeface.

Bowl A curved stroke that encloses a counter, except the lower portion of the two-storied lowercase g, which is called a 'loop'.

Calligraphy A writing style based on flat-tipped pen or brush strokes.

Cap-Line An imaginary line that runs along the top of the capital letters.

Characters Individual letters, figures, punctuation marks, etc.

Character Set The letters, numbers, punctuation marks and special characters that constitute a font.

Condensed Classification of a typestyle in which the letters are narrower than normal.

Counter Fully or partially enclosed space within a letter.

Cursive Typefaces resembling handwritten script.

Descender The part of the letters g, j, p, q and y that extends below the baseline.

Display Type Type that, by its size or weight, is used to attract attention, usually 14 point or larger.

Ear The small stroke projecting from the right side of the upper bowl of the lowercase g.

Em Normally the square of a given point size of type. Can be narrower, or wider, depending on the proportions of the typestyle used.

En Half the width of an em.

Expanded Classification of a typestyle in which the letters are wider than normal.

Hairline The thin stroke in a serif type design.

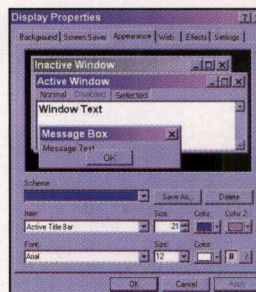
Q Who designed Arial, and where did the inspiration come from?

A Arial is, in fact, a cheap knock-off. Its story is one of corporate might triumphing over good design.

From the '50s to the '70s, the most popular and trendy typeface was Helvetica. It was designed by the Hass Foundry of Switzerland. When PostScript was developed, Adobe chose Helvetica as one of its four fonts and promoted it widely. This meant that cheap copies ended up being produced by those who wanted Helvetica's style but didn't want to pay for it. One of these was Arial.

Never keen to pay for anything it didn't need to, Microsoft picked Arial as the standard font when it developed *Windows 3.1*, and proceeded to bundle it with every piece of software it subsequently produced.

As a result, Arial pervades the PC, the Mac, and the Net, and poor old Helvetica is relegated to the typographical wilderness. Many professional designers wouldn't dream of using Arial, and stick firmly to Helvetica; many more younger ones have never even heard of Helvetica, and see Arial as just what they need for that modern look.



Arial is almost a clone of the typeface Helvetica. It's become so popular because it was found to be cheaper to license when Microsoft came to release *Windows 3.1*.

Q Printer fonts and Screen fonts: where do they go and do you need all of them on your PC/Mac?

A Printer fonts are fonts stored in your printer or on a cartridge. They're designed simply to be printed, not displayed on screen, so you can't see what they'll look like until they're printed out. On screen they're substituted with a Screen font stored in your computer. Screen fonts are bitmapped versions — in other words, they look pretty much like the printer font but will become blocky when scaled up.

Most users prefer to see exactly what they're going to print, and therefore use TrueType or PostScript fonts because they look the same on screen as on paper.

Q How long does it take for someone to design a font?

A How long you'll take to design a font will depend on what you intend to use it for, and how seriously you're taking it. Before you even start, you'll need to come up with a concept for your font, and this can be as time-consuming as the actual design. To do the job properly, you'll need to design capital and lowercase letters and a full set of punctuation marks and symbols. Many designers leave out a lot of the

punctuation, which can be infuriating if you suddenly realise there are no speech marks or pound sign in the font you're using.

If you want a complete and usable typeface, you should expect it to take weeks rather than days. However, if your typeface is for a logo, you might only need to design a few letters.

Q What's the difference between an em dash and an en dash?

A Em dashes and en dashes are two different sizes of horizontal line used to break up, or connect, words and phrases and to stand in for missing words or letters. The rules are complex, and can depend on the varying lengths of dashes in a particular typeface or the style of your layout, but in general:

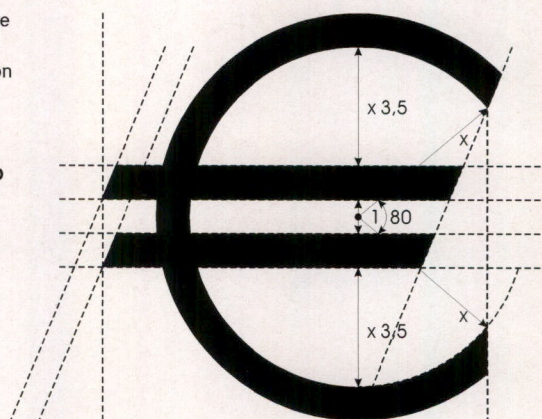
En dashes are small (half the size of the type point) and are used in place of the word 'to' (ie Pages 1–6). They're also used to specify joint responsibility (ie the Major–Currie affair).

Em dashes are larger (the point size of the text) and are used to link phrases or compare them, to replace brackets, or to indicate a range of numbers where the final number is not known (ie John Major 1943–). You can use double em dashes to indicate missing letters (ie F——ing John Major) or triple ones for whole missing words (ie John ——— Major)

Q How did the Euro sign originate?

A The Euro symbol needed to be as much a trademark for a product the designers were hoping to sell as a denotation of currency. Its design was deliberately logo-like. On the one hand, it's a fusion of the letters E and C. On the other it's reminiscent of the Greek letter Epsilon — with its echoes of the cradle of European civilisation. Other spokespeople have described it as an E for Europe crossed by two horizontal lines indicating the stability that the creators wish for the currency.

An alternative explanation given by the German press was that the inventor of the symbol was in fact Arthur Eisenmenger, the European Community's former Senior Art Director, who 24 years previously



There are strict guidelines on how the Euro symbol should look. Most font designers simply ignore them and do their own thing.

had doodled the figure on a scrap of card without really thinking it through, then abandoned it. Later, the sketch was re-discovered and taken on because nobody could think of anything better...

Q What's the correct typesetting for spaces between sentences and paragraphs?

A Most people were taught to type with two spaces after a full stop, and two hard returns after a paragraph. These are both technically wrong. The first convention was developed for manual typewriters, where the spaces between letters tended to be larger, and so a double-space after a full stop gave the necessary separation between sentences. Today's fonts are more intuitively and closely spaced, so only one space is really needed. If you've been taught to touch-type, the double-space is a hard habit to break.

As for paragraph spaces, people use the double-return as a convenience. In fact, a space of slightly less — between 1.6 and 1.8 hard returns — usually gives a more balanced look.

Q What is a language kit and where do I get one from?

A A language kit is a set of utilities and tweaks designed to allow you to use foreign alphabets and symbols on your European operating system (specifically on the Mac). The actual contents vary from language to language, but typical packages will give you new fonts, keyboard layouts and shortcuts,

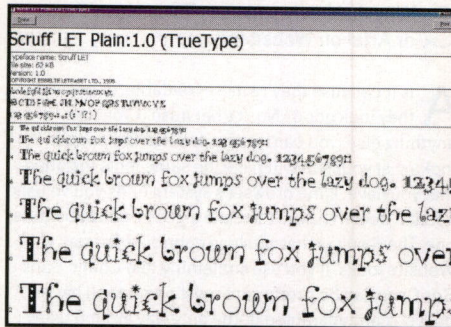
and the ability to use a standard keyboard to produce non-European letters by typing syllables.

Language kits are available for almost every language, and the best way to find them is to search the Net because they're usually put together by people interested in a particular language. Some are freeware, others can cost upwards of \$150 depending on their features and rarity.

Q What is the difference between TrueType and PostScript fonts?

A PostScript came first. It was created by Adobe, and adopted by Apple in 1985 as a way to create fonts that could be scaled up or down without losing clarity. With the introduction of scalable fonts, desktop publishing became much more accessible, and a revolution in print was born.

However, Adobe kept the exact secrets behind PostScript close to its chest, and Apple and Microsoft realised they needed an alternative that could be used freely by everyone. Apple developed it and called it TrueType. Microsoft obtained TrueType as part of a deal giving Apple access to Microsoft's (rather poor)



TrueType and PostScript fonts are different ways of achieving a typeface that will look the same however it's scaled.

PostScript clone. This forced Adobe to make PostScript more widely available (so that it wasn't swamped by TrueType).

Today, PostScript and TrueType fonts are pretty much interchangeable for most people. There are technical differences, but for most of us, they amount to very little.

Q Can fonts be converted from one format to another?

A Some applications and printers work with certain font formats and not with others. Commercial programs designed to convert between different font formats are available. However, their results are never perfect, and they're often unsatisfactory. The problem is that scalable fonts use

'hints', which are manually added tweaks that tell the font what shape it should try to follow when it's scaled up or down. These are difficult to translate between formats, so automatic hints have to be provided by the conversion software. The software is getting better, but automatic hinting still isn't as good as the manual original.

Q What is OpenType?

A OpenType is an attempted solution to the two previous questions. Microsoft and Adobe are finally getting together to hammer out a format that will replace TrueType and PostScript. The idea being that all programs and all printers should be able to use the same fonts, and nobody should end up finding half their fonts don't work in one program, and the other half don't work in another. OpenType has been around since 2000 (it was announced in 1997), but it hasn't yet revolutionised the industry, and it remains to be seen whether the idea does solve all our compatibility problems, or whether we just end up with a third competing format. ➤

Glossary

Headline Usually the most prominent element of type in a piece of printing. It attracts the reader to read further or summarises at a glance the content of the copy that it accompanies.

Italic Type in which the letters are obliqued. Cursive typescripts are usually italic, but not all italics are cursive.

Leg The bottom diagonal on the upper and lowercase k.

Ligature Two or more characters linked together as a single glyph.

Link A stroke connecting the upper bowl and lower loop of the lowercase g.

Lightface A lighter version of a standard weight of the typeface.

Lining Figures Numerals the same height as the capitals in any given typeface: 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. Lining figures align on the baseline. Also called 'uppercase figures'.

Loop The lower portion of the lowercase Roman g.

Lowercase Small letters. The term is derived from hand composition of metal type. When type was set by hand, two cases were used to hold the individual pieces of metal type, with one case arranged higher than the other. The capitals were kept in the 'upper case' and the small letters in the 'lower case'.

Lowercase Numbers Numerals that vary in size, some having ascenders, and other descenders. These numbers normally correspond to lowercase proportions. Also called 'oldstyle numbers'.

Oldstyle Figures Numerals that vary in size, some having ascenders, and other descenders. These numbers normally correspond to lowercase proportions. Also called 'lowercase numbers'.

Roman

Name often applied to the Latin alphabet as it is used in English and European languages. Also used to identify upright, as opposed to italic or cursive, alphabet designs.

Sans Serif Typescripts without serifs.

Script Type designer to suggest handwriting or writing with a brush.

Serif A line crossing the main strokes of a character. There are many varieties.

Shoulder The curved stroke emitting from a stem.

Small Caps Letters the approximate size of lowercase x-height characters, but in the design of the capitals. Normally available in text typeface designs only.

Spine Main curved stroke of the capital and lowercase s.

Glossary

Spur A small projection from a stroke.

Stem A vertical or diagonal stroke.

Stress The direction of thickening in a curved stroke.

Swash Letters Characters with fancy flourishes.

Tail The part of a Q that makes it look different to an O, or the diagonal stroke of the R that makes it look different to a P.

Terminal The end of a stroke not terminated with a serif.

Text The body copy in a book or on a page, as distinct from the headings.

Text Type Main body type, usually smaller in size than 14 point.

Typeface One of the variations of styles in a typeface family, such as roman, italic, bold, ultra, condensed, expanded, outline, contour, etc.

Type Family A range of typeface designs that are all variations of one basic style of alphabet. The usual components of a type family are roman, italic, and bold. These can also include variations in width (condensed or extended) and in weight (light to extra bold). Some families have many styles.

Uppercase Capitals; see 'Lowercase'.

Uppercase Numbers Numerals the same height as the capitals in any given typeface: 1, 2, 3, 4, 5, 6, 7, 8, 9, 0. Uppercase figures align on the baseline. Also called 'Lining figures'.

x-height The height of lowercase characters excluding ascenders and descenders. Based on the height of the lowercase x.



Q Why does everyone use Times New Roman or Arial on Websites?

A Is it because they're more readable, or because they look good? No. It's because if you use anything else, you can't guarantee that the people looking at your site will have the same fonts installed that you have. If the browser's system finds you've used a font it doesn't have, it'll make a guess, and substitute one. The result is that you lose control of the way your Website looks. If you use something like Comic Sans Serif, you can be pretty sure most people will have it, but you can't guarantee it. The only way around using the fonts Microsoft has given us is to make images of all your text, or use a format that embeds the font in your content (like Shockwave, PDF, or Flash).

Q Why would anyone pay for a font when so many of them are free?

A The short answer is: exclusivity. Many corporate images are strongly tied up with typefaces. Coca-Cola's curly font is recognised the world over, and the words 'Star Trek' can only really be written with one typeface. If you shell out for a specific design of your own, nobody else will use it and you can establish an identity simply by the shape of your lettering. If you pay for an off-the-shelf font then others may be using it; but the more you pay, the more exclusive the typeface will be.

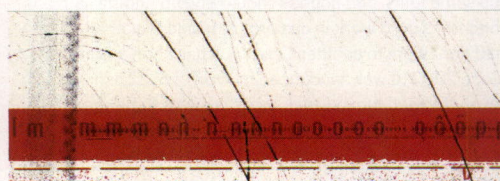
Of course, even when you're not paying for your fonts, you usually are. The price of Arial, or Times New Roman, is paid when you buy your operating system or whatever other software they come bundled with. You may not notice it, but many of your fonts are paid for. Others really are free, and are available for download over the Internet — although, of course, it's hard to be sure whether they're actually freeware or not.

Q If I want someone to design a font for me, what information do I need to give them?

A The most important thing is to let the designer know where the font will be used. A font for two-word headlines, logos, etc. can be as fancy and outlandish as you like. One designed for large bodies of text needs to be simple and readable. Will the font be very small, or very large? Will it need to be a piece of art in itself, or simply a recognisable shape?

After that, try to offer more general influences. Think of fonts you like, and those you don't, but avoid telling the designer you want something "like Times, but different". Think about what you want the font to say: is it to be traditional, futuristic, simple or ornate?

At the end of the day, you can be as specific or as general as you like, but the more information you can give, the more likely you are to get what you want.



Q Can you copyright a font?

A In the US, scalable fonts are copyrightable, but bitmap ones aren't. In the UK, typefaces of all kinds are protected, although protection is not complete and is a long way from being practically enforceable.

If your font isn't protected, it can sometimes be argued that the fact that it's done on a computer means it's digital data and is protected in the same way that a program is.

The name of your typeface is a trademark, so it's protected automatically. However, that doesn't imply protection of the artistic work involved in creating the lettering. You can call a typeface 'Roman Time' but not 'Times Roman'.



Q What does 'Lorem ipsum dolor' mean?

A It means nothing (or nothing to most people), which is actually the whole point. Putting up a body of text is the best way to judge how a font looks in use. However, it's been found that if you put up any recognisable text, people will read it instead of looking at the font. 'Lorem ipsum dolor' is the first line of a standard paragraph of text often used to check out the look of a font.

Curiously, the dummy text has been in use since the 1500s and has remained pretty much unchanged since. It's actually a corrupted version of a Latin text on ethics written in 45BC. **ca-s**

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'Lorem ipsum dolor...' is a page of example text that's often used to check out the look of a font without becoming distracted by reading the words themselves.

Technical skills

Improve your technical skills with our in-depth section on perfecting the way you use typography within popular software packages



66 Realistic type effects

Curving and stretching pictures is easy but when it comes to making type look realistic after manipulation is more difficult. Ryan Shelton, from BD4D, shows you a few *Photoshop* type tricks



70 Master perfect web type

Using different fonts on your website can be difficult if you have no means of controlling how that font looks on every page. With *TopStyle Pro* (our full software on this month's disc) you can do just that using Cascading Style Sheets



76 Manage 100s of fonts

If you're a bit of a font fiend and have 100s of the things milling around on your Mac or PC, then you'll know how difficult it is to find the right one when you need it. *Suitcase*, is a program that solves this problem. Chris Schmidt looks at what it can do



80 A quick font using shapes

Identikal are famous for their fonts that fly in the face of type tradition. Here Nick Hayes shows you how simple it is to create a quick font just by throwing a few shapes together. Here he uses *Macromedia Fontographer* to create the font



Cool type effects with Photoshop filters



Want your type effects to stand out from the crowd? Then create raised type using Adobe *Photoshop*'s built-in filters and, using the latest version of this great piece of software, apply Layer Styles to editable text...



Illustration and expertise by Ryan Shelton of BD4D. Visit the Website at [w] www.bd4d.com or contact Ryan at [e] ryanshelton@bd4d.com.



Files on disc

The files needed to support this tutorial can be found in the Tutorial\Photoshop folder on the cover CD.



Photoshop has come a long way since its days as purely a photo-correctional application. The addition of layers was a huge step forward and has seen the program go from strength to strength. The uses for *Photoshop* are almost endless, from creating complex high resolution images and illustrations to Web graphics and visuals. The recent addition of editable type was welcome and was almost as big a step forward as

layers were in their day. In the latest version, Layer Styles can be added to text while remaining editable, which will make things much easier and give you more flexibility to be creative.

Many effects can be created using *Photoshop*'s built-in filters and, in this tutorial, you'll use the Lighting Effects filter to create raised type effects. Unfortunately, applying these more complex effects to type still means that it has to be rasterized and therefore loses its

ability to be edited. Patterns have been a part of *Photoshop*'s arsenal for a long time, and we'll show you how to add a pattern to the type to give it a more textured feel.

The final step deals with applying the type created to a chocolate bar wrapper and playing with layer colour modes to achieve a realistic-looking package. While *Photoshop* still isn't perfect, it's one of the best image-editing programs on the market and is easy to use with Adobe's suite of other applications.

Part 1: Creating raised type

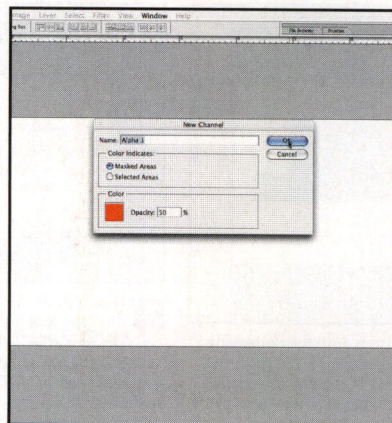
Make your text stand out using *Photoshop's* Lighting Effects filter...

Fading interests

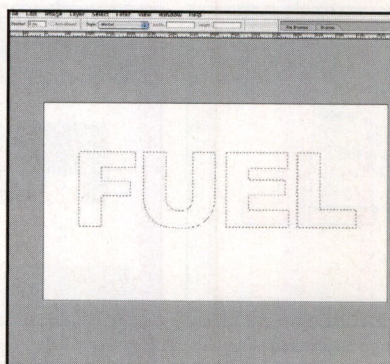
Creating the fades on the channel used by the Lighting Effects filter is the most important stage in producing raised type. When applying the second Gaussian Blur, slide the Radius marker up until dark patches appear around the edges of the type, without filling it in completely.

Here's one we made earlier

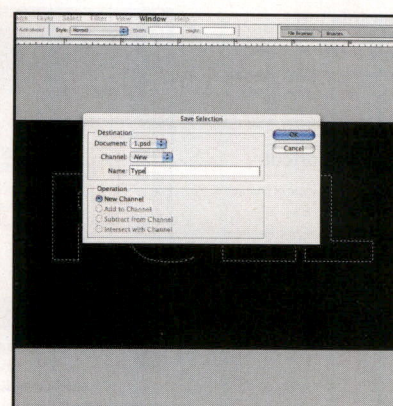
Place the FUEL Lighting Effects preset, which can be found on the cover CD, into the following folder: Adobe Photoshop 7>Plug-ins>Filters>Lighting Styles.



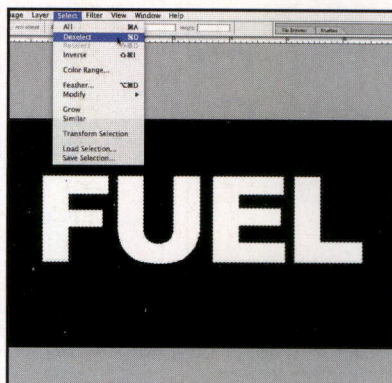
1 Create a new document (7cm x 4cm, 300dpi) with a white background. Next, make a new channel from the Channels palette.



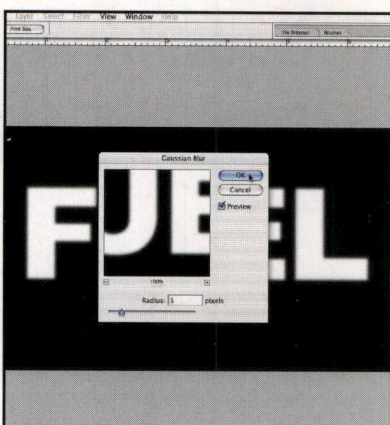
2 Select the Type Mask tool from the Tools palette and enter the text 'FUEL' on to the canvas. We've used Arial Black at 60 points, with Anti-aliasing set to none. Use the Marquee tool to move the type mask into a more central place on the canvas.



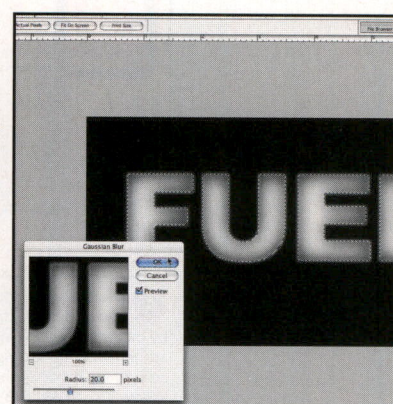
3 Once you're happy with its position, save the selection (Save>Save Selection). In the dialog box that pops up, enter the name 'Type' for the new channel you're creating.



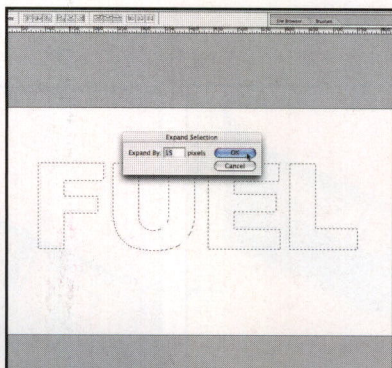
4 Fill the selection with white (Edit>Fill) and deselect the selection (Select>Deselect). In the following steps you're going to manipulate one of the channels for use with the Lighting Effects filter while keeping the Type channel you've just created intact for later use.



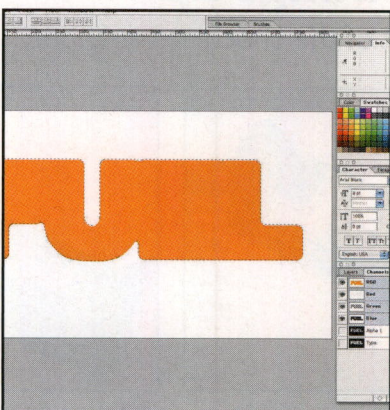
5 With the Alpha 1 channel selected, choose Filter>Blur>Gaussian Blur and change the Radius to 3 pixels. Now load the selection of the Alpha 1 channel (Select>Load Selection...).



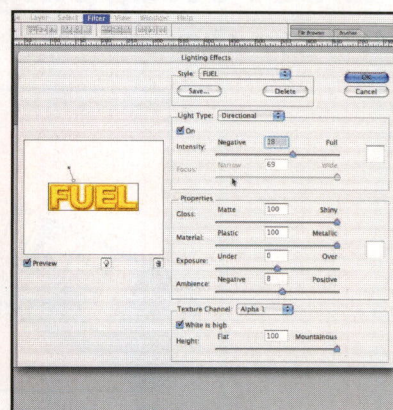
6 With Alpha 1 selected, bring back the Gaussian Blur dialog box by selecting Filter>Blur>Gaussian Blur (or use the shortcut Command-Option-F for MacOS, Control-Alt-F for Windows). This time, increase the Radius to 20 pixels.



7 This is the channel you'll use to create the raised type effect using the Lighting Effects filter. Click on the composite channel, load the selection of the Type channel (shortcuts: Command-click the Type channel for MacOS, Control-click the Type channel for Windows). Expand the selection by 15 pixels (Select>Modify>Expand).



8 Smooth the expanded selection by 6 pixels to get rid of the small spaces between the letters and make the letters slightly more rounded. Save this new selection to create a third channel called Type Expanded. Choose a foreground colour and fill the selection with it - we used 0C, 50M, 100Y, OK.



9 To create the raised type effect, choose Filter>Render>Lighting Effects. In the dialog box that pops up, add the Alpha 1 channel to the Texture Channel and then play around with the settings. Alternatively, load the FUEL effect saved on the CD. When you're happy, click OK. >

Part 2: Adding textures and more type

Using Layer Styles to add effects to editable text...

Editable type

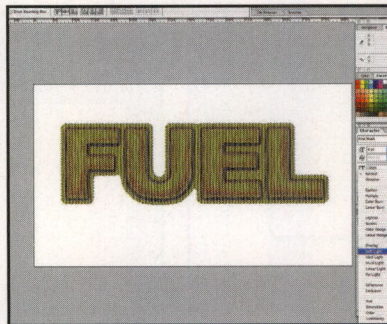
You can use the Layer Styles to add loads of effects to type, and the best thing about this is that it's still editable!

Handy shortcut

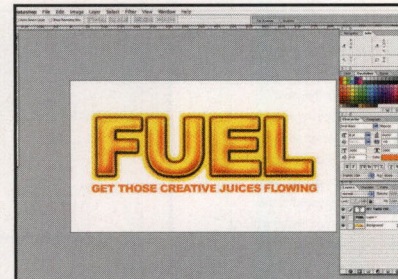
Loading the selection of multiple layers can be done by Command-clicking the first layer (Control-click for Windows) and then Command-Shift-clicking any subsequent layers (Control-Shift-click for Windows).



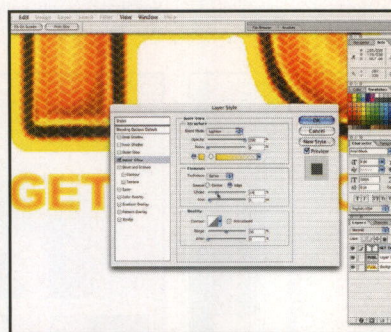
1 You're now going to add a textured pattern to the type. First, create a new layer in the Layers palette. Then choose Edit>Fill. In the dialog box that pops up, select the Herringbone 2 pattern (or make a pattern of your own).



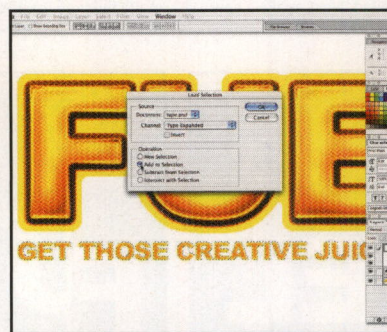
2 Overlay the new pattern onto the underlying type, set the blending mode for the patterned layer in the Layers palette to Soft Light and change the opacity to 60 per cent. The type now looks like it has a texture to it.



3 Now add the text underneath FUEL. Choose the Type tool from the Tools palette and type GET THOSE CREATIVE JUICES FLOWING making sure that the foreground colour is set to the same values as used to fill 'FUEL' in step 8. We used Arial Black at 8 points and set the tracking to -40 in the Character palette.



4 Use the Move tool to move the type into place under the FUEL text. Add a glow to the type by choosing Layer>Layer Style>Inner Glow. Play around with the settings to achieve a slight glow around the inside of the type using a light, bright yellow (0C, 10M, 100Y, 0K) and changing the Blend Mode to Lighten. Click OK when you're happy with the settings.



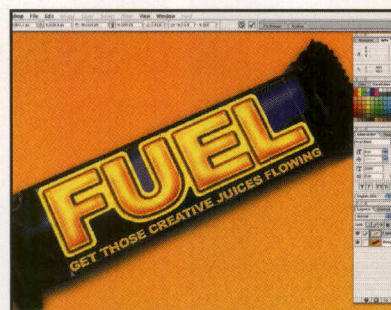
5 It's time to get the artwork onto a single layer that you'll be able to manipulate. First, make a channel that includes all the type. Load the selection of the layer containing GET THOSE CREATIVE JUICES FLOWING and then add the Type Expanded channel to that selection by clicking the Add to Selection radio button in the Load Selection dialog box.



6 Save this new selection. Flatten the image (Layer>Flatten Image) so you'll be able to select all the artwork at once. Open the file chocolate_bar.psd from the CD and, with the Move tool selected, drag the complete type selection over to this file.

Part 3: Wrapping things up

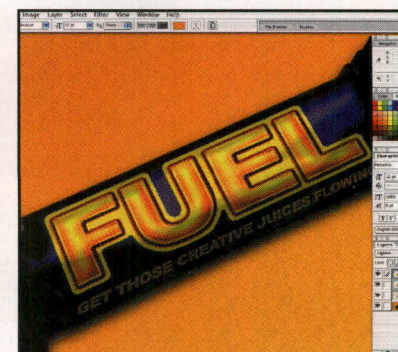
Making your type look like part of the chocolate wrapper...



1 It's time to manipulate the type so that it looks like it's part of the wrapper. Choose Select>Transform Selection and Command-drag (Control-drag Windows) each of the corners into their respective positions. When you're happy with the position of the type, hit the Enter key or double-click in the middle of the type.



2 For the type to look as much a part of the wrapper as possible, play around with the Blending Modes for the Type layer in the Layers palette. To achieve the best result, we set the Blending Mode for the Type layer to Colour and then duplicated the layer, changing the Blending Mode of this new layer to Overlay.



3 Duplicate the Type layer a third time, this time changing the Blending Mode to Lighten and altering the layer's Opacity so that some of the highlights and shadows on the wrapper show through the type.



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Matthew Carter
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Dave Farey
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Aficionados. Graphic
design and typography
by Mark Simonson.
Typefaces used:
Hellenic Wide, Alternate
Gothic No. 1 & No. 3,
Century Expanded Italic,
and Spartan Light
(from an 8 pt. machine-
set master).

S {o} T A

TYPECON 2003

counter culture

Illustration: Thomas Brodahl [w] www.surfstation.lu [w] www.xtrapop.com



```
<link rel="stylesheet" type="text/css" href="css/arr/specials.css"/>
{ font-family: "New Century Schoolbook", times, serif; }
A:hover{
  COLOR: #ffffff; BACKGROUND-COLOR: #e2a04
}
```


Doing it with style

Cascading Style Sheets keep Web typography consistent, but what if you don't know the difference between your <HEAD> and your <BODY> tags?

Cascading Style Sheets are now well established in the Web-authoring world as the most efficient method of managing your HTML content. From control over the basic text formatting to more advanced methods of controlling layout elements, Style Sheets allow global control of a site through a single CSS document.

At its most basic, the logic dictates that a single style sheet can be linked to from all your site's files. This CSS file determines the characteristics of various standard HTML elements such as text and link attributes, meaning that if, for example, you wish to change the font face of your entire site, this needs only to be done through the CSS file.

In practice, however, many designers are shy of the code beneath their *Dreamweaver* design views and continue to use the outdated tag method. Keep reading and you'll soon figure out how to get your site's typography consistent and up to speed.

Since HTML 4.0 and the introduction of CSS, many previous tags have been outdated in favour of Style Sheets. It's now possible to create much more flexible results with

various levels of emboldening text, for example, rather than using the previous on/off method.

Style sheet basics

There are three methods of integrating CSS commands into your work: they can be embedded inline to specific HTML tags; determined within the <HEAD> of a document; or, the most effective and commonly used method, linked to a separate CSS file.

The latter method allows the most flexible control over your site's typography and formatting as multiple pages can be controlled through one separate file, making global changes as simple as changing a single value on the CSS file.

The basic CSS syntax is fairly straightforward: an HTML tag is referenced followed by the element and variable criteria it should inherit. For example, the following specifies that the text contained within the body and paragraph tags (separated in the code by a comma) should be rendered with a sans-serif font, namely Verdana in the first

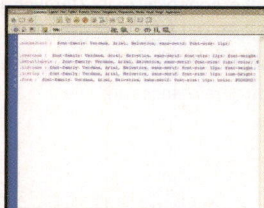
instance, which takes a hex value for its colour and has its size determined to 12 pixels.

```
BODY, P {
    font-family: Verdana, Geneva, Arial,
    helvetica, sans-serif;
    color: #333333;
    font-size: 12px;
}
```

There will be occasions when you need to create individual rules for specific instances such as how to render a subheading. Defining an existing but lesser-used HTML tag such as a heading (for example, <H3>) might suffice but can be problematic as it might determine unwanted characteristics such as inserting hard returns before and after the instance.

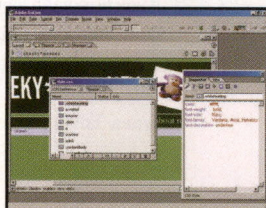
To get round this, CSS uses a system known as classes, which allows you to define custom-made elements preceded by a period. These can then be embedded directly into an existing tag surrounding your chosen object or included specifically through a tag with the class referenced. For example, the following code creates a class that we've named *author* to suit its purpose. >

Which style sheet editor is for you?



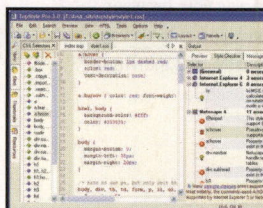
Macromedia Dreamweaver MX

[w] www.macromedia.com/software/dreamweaver/
Dreamweaver provides a range of pre-built style sheets that can be used as a starting point. The tools available to modify such files are comprehensive (although largely Wizard-based) leading to results that are effective. However, for more flexibility you might need to look under the bonnet and tweak things by hand.



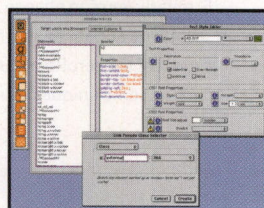
Adobe GoLive 6.0

[w] www.adobe.com/products/golive
Like *Dreamweaver*, many of *GoLive*'s CSS tools are aimed at designers with little or no knowledge of the full potential of CSS. Options are presented in a logical and contextual way that allows for effective control over your style sheets. Again, delving into the code might provide a little more control.



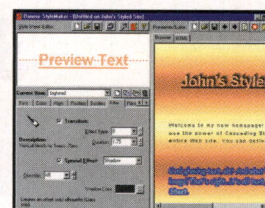
TopStyle Pro 3.0

[w] www.bradsoft.com/topstyle/
TopStyle Pro is one of the most effective dedicated CSS editors available. Developed by the same people who originally created *HomeSite*, this title offers the most control over the raw code by offering contextual options through a variety of palettes.



Style Master 2.2

[w] www.westciv.com/style_master/
This is another dedicated CSS editor that offers specialist tools for creating and amending style sheet data. *Style Master* doesn't quite have the professional edge of *TopStyle* using an overly complicated tabbed approach to access components.



Style Maker 1.4

[w] www.danere.com/StyleMaker/
A cheaper and much more basic dedicated CSS editor, *Style Maker* allows fairly reasonable control over your style sheets. One of its main features is the ability to apply a style sheet directly to an existing site.


```
.author {
  color : #ff3300;
  font-size : 11px;
}
```

Assuming our style sheet has determined the appearance of the main paragraph <P> tag, we can override this just for the relevant details within the HTML of the actual page:

```
<p>Brave New World<br>
<span class="author">Aldous
Huxley</span></p>
```

The code is much more efficient when compared with older methods of controlling

formatting specifically within ALL surrounding tags.

Although understanding the full potential of CSS commands is an obvious advantage, many Web-authoring applications make this of secondary importance for the new user. All the major applications have tools for creating and modifying CSS files, which provide logical and contextual options depending on the chosen tag.

However, for the more experienced coder, using a program like *Dreamweaver* or *GoLive* is fine for getting the basics established, but when it comes down to the ultimate control over your CSS code, it's often best to turn to dedicated tools such as *TopStyle*.

The following tutorial uses *Dreamweaver* to link and work on a basic style sheet with an existing HTML document; we then take this into *TopStyle Pro* so you can see how much more control is possible through such a dedicated editor.



Expertise provided by Chris Schmidt.
Contact Chris at [e] chris@track5.co.uk,
[w] www.track5.co.uk.



Files on disc

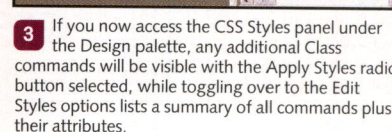
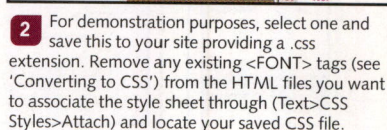
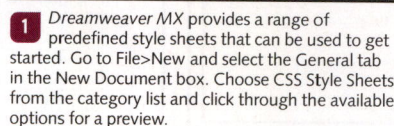
The files needed to support this tutorial can be found in the Tutorial\CSS folder on the cover CD.

TOP TIPS: MAKE PERFECT WEB TYPE

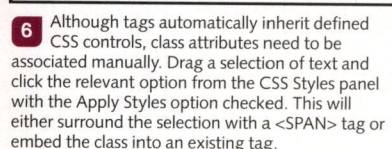
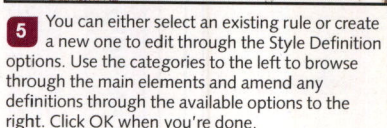
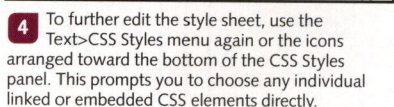
- 1 A Web page's source code enables you to look at reliant style sheets by making a note of where the CSS link in the <HEAD> of the HTML points to and entering this location into your browser. You can then see how a particular site manages its typography through CSS directly and pick up some useful tips along the way for creating and modifying your own.
- 2 Using CSS, you can modify the generic appearance of HTML forms to integrate their appearance with your site design. However, in the interests of usability, be careful to keep these elements identifiable.
- 3 Similarly you can change the way your browser scrollbars appear to also match your site design. Each aspect of the scrollbar can be affected individually making some unique results possible.
- 4 To use CSS for determining the colour, rollover colour and underline properties of your links, you'll need to recognise the different link states: 'Link' for unvisited links, 'Visited' for pages already viewed, 'Active' for when the link is actually clicked, and 'Hover' for when the mouse is held over the link. Setting text-decoration to none will remove the default underline.
- 5 If you're hand-coding your HTML, get into the habit of closing your tags. Although you can get away with omitting tags such as the closing paragraph </P>, these can prove to be crucial when CSS is involved.
- 6 If you're unsure about how different font sizes might be rendered depending on browser/version/platform combinations, try using a relative percentage value to determine sizes to compare with your primary value.
- 7 Fixing backgrounds so they don't scroll with the page is more cross-browser compatible through style sheets in preference to including outdated comparable commands within the HTML body.
- 8 If you prefer the amount of control available through a dedicated application such as *TopStyle*, you can configure *Dreamweaver* to work in that environment by default through the Edit>Preferences and File Types/Editors options.
- 9 Browser support is crucial for the correct rendering of your pages, so make sure you test your results on all the major titles and versions to mark any potential problems. The most reliable minimum versions being IE 5.0 (Mac), IE 5.5 (Win), Netscape Navigator 6.0 and Opera 4.0.
- 10 To make sure your code is compliant with standards and to ensure the occurrence of errors is minimised, you might want to run your site through online validators provided by the W3C at [w] <http://validator.w3.org/>, or the WDG at [w] <http://www.htmlhelp.com/tools/csscheck/>.

If you're new to style sheets, here's how you get started from within your main production tool...

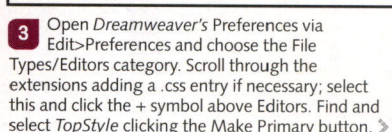
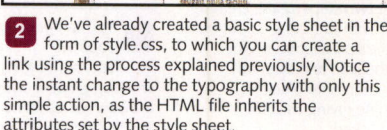
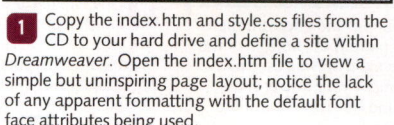
You can easily migrate your site to using CSS through *Dreamweaver* by opening any HTML file and accessing the source code. Right-click (Windows) or Ctrl-Click (Mac) to access the contextual menu that provides the option to Find and Replace. Set this to search throughout the entire current site for all instances of the FONT tag with the action to strip the tag. You can now configure your style sheet to take over any common elements and create class attributes for any specific features. It might take a while, but your site will be much more flexible after conversion.



In *Dreamweaver's* reference palette you'll find information on Cascading Style Sheets from publishers O'Reilly. This is a useful tool for determining exactly what is possible in different situations, figuring out how compatible your style sheet will be with various browsers, the correct syntax with examples and Object Model Reference, and more.



Dreamweaver's Wizard-based interface is good, but you can't beat getting dirty with the code...



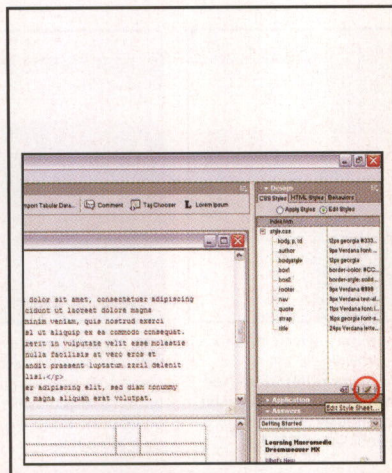
Controlling type with TopStyle continued...

Understanding the DOM

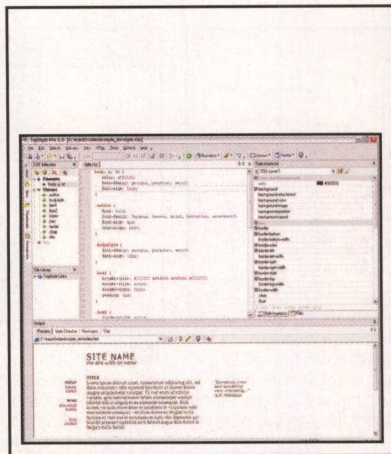
To bypass many basic problems experienced by designers when working with CSS for the first time, it's important to understand the basic idea behind the Document Object Model (DOM). For example, you may think that by defining your font attributes within the <BODY> or paragraph <P> tags of a CSS will affect your pages' text. This will work, but, due to the nature of Web authoring, most pages are based around tables so you'll undoubtedly need to configure the table cell tag <TD> to inherit such detail too.

Getting more out of TopStyle Pro

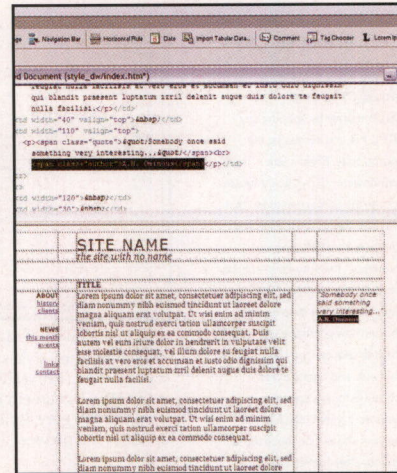
TopStyle is much more than a mere CSS editor. The left-hand View Bar enables TopStyle's different views, which include working in Edit mode or running reports on any configured sites. Secondary items can also be accessed, including lists of your sites, images previews and links to external related sites that may be of interest.



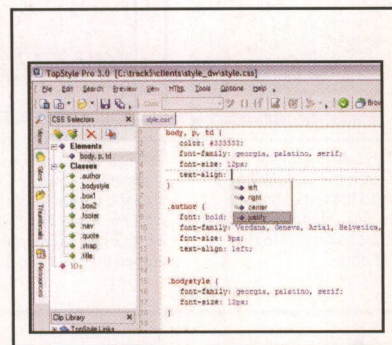
4 We've now associated TopStyle as being our default editor for CSS files within Dreamweaver allowing us roundtrip editing. Toggle over to the Edit Styles option in Dreamweaver's CSS Style's panel and double-click an entry or use the Edit Style Sheet button to launch TopStyle.



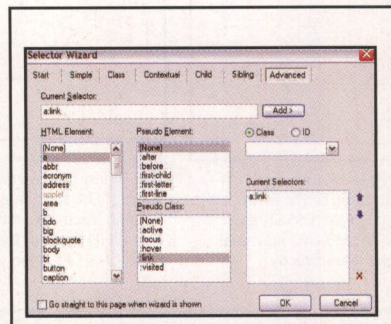
5 TopStyle is divided into a number of areas, the raw CSS dominating the centre of the interface. Highlight a random attribute and notice that the Style Inspector to the right updates to reflect your choice. The bottom of the interface provides a preview of how your CSS amendments affect the generated page.



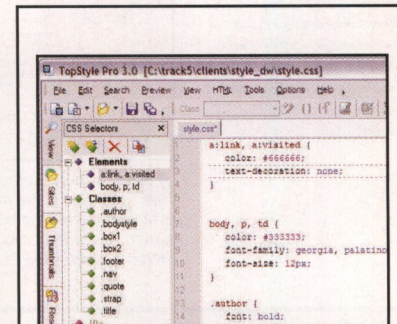
6 We've already included many of the CSS references within the index.htm file to save time, but so you understand how to include such references head back to Dreamweaver, select the author name in the right margin and click the pre-defined author class from the CSS Styles palette.



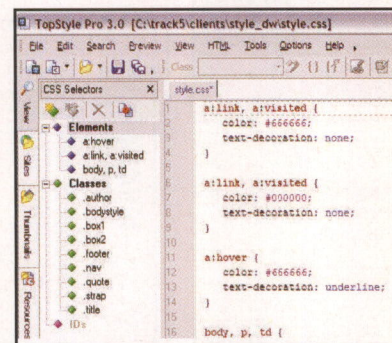
7 Next we'll amend the CSS file to justify the text. Access Dreamweaver's CSS Styles palette in Edit Styles mode and double-click the body, p, td reference to launch TopStyle. Create a new line at the end of this entry and type: justify. Save and return to Dreamweaver to see your changes.



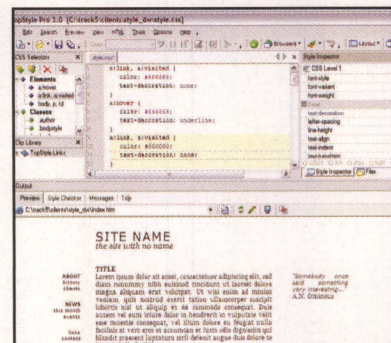
8 CSS can also make default links considerably more interesting. Back in TopStyle click the New CSS Selector icon at the head of the CSS Selectors pane. Click the Advanced option in the Wizard that appears and select the 'a' (Anchor) HTML element and the :link Pseudo Class. Include this on your Current Selectors list through the Add button.



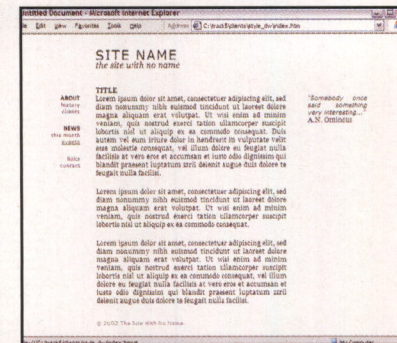
9 Also include the :visited Pseudo Class so you list two selectors and click OK. Using either the contextual options available or the Style Inspector list define this with colour: #666666; and text-decoration: none; to determine the colour of the link and remove the default underline.



10 Run through the last two steps again, creating selectors for :a:active with the same colour but adding the underline to the text decoration for when the mouse is over the link, and then for :a:visited creating a colour change to black (#000000) with an underline giving the link highlighting effect when clicked.



11 You can get some idea of the effect through TopStyle's preview pane at the bottom of the interface, although this should only be used as a working guide. Always check your results in the browser (at least MS IE and Netscape) to confirm any style sheet commands.



12 The end result is a drastic improvement on the original file. We could have used outdated commands, but this would have ultimately bloated the final code and resulted in a site whose typography was extremely time-consuming to amend, each file having to be amended individually without CSS. **ca-s**

Upgrade [to TopStyle Pro 3.0]

Computer Arts Special readers can upgrade to *TopStyle 3.0* for just **£17** (normally sold for \$79.95) by visiting the special offer page at www.qbssoftware.com/topstyle or by calling **08456 580580**...

This price excludes shipping charges and VAT

TopStyle Pro 3.0 features

- **HTML and XHTML editing** – *TopStyle* comes into its own as a powerful HTML and XHTML editor.
- **Style Upgrade** – Upgrade your HTML documents by replacing outdated markup with equivalent styling. Convert all of your tags to CSS with a single click.
- **HTML Tidy** – Validate and reformat your HTML with *TopStyle's* new HTML Tidy integration. Includes a Tidy configuration that converts your HTML to XHTML.
- **Editor Hyperlinking** – Unique hyperlinking greatly simplifies navigating between documents.
- **Full Screen Preview** – Display your HTML or CSS documents in a full-screen preview, which can be split between Internet Explorer and Mozilla (Netscape Gecko).
- **Related Styles** – See at a glance which styles are related to the current HTML tag or CSS selector.
- **File Explorer** – Easily navigate your local files and network connections, and create links with simple drag-and-drop actions.
- **Clip Library** – Store your favourite code snippets in a central location for reuse.
- **Thumbnail Viewer** – See all images in a specific folder with the new image thumbnail viewer.
- **Custom Keyboard Sets** – Create sets of custom keyboard shortcuts that insert your favourite tags or other snippets.
- **Custom Palettes** – Create new colour palettes by importing existing palettes from Macromedia *Fireworks*, JASC *PaintShop Pro*, Adobe *Photoshop* (ACT format) and *HomeSite*.
- **Harmonious Colours** – Create pleasing colour schemes for your style sheets and HTML documents with the new harmonious colours feature.
- **TopStyle Blog** – A blog ('Web log') is built into *TopStyle Pro 3.0*, providing daily links of interest to Web authors.
- **CSE HTML Validator Pro Integration** – Users of CSE HTML Validator Pro can now access its HTML syntax checking from within *TopStyle*.

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Managing your fonts

If your fonts have become troublesome, try packing them away in suitcases...

Fonts are a crucial part of the design process because the whole look and feel of a job can be determined solely by a typeface. As such, designers tend to have a habit of indiscriminately collecting fonts for use in current or future projects simply because they've seen them used elsewhere, anticipate using them in their own work, or just because they look good.

Stocking up fonts in this manner can, and often does, lead to hundreds of fonts being stored and automatically loaded with the operating system when a computer boots up. This can have a detrimental effect on the performance of your computer as memory is needlessly wasted on fonts that are rarely, if ever, used.

As well as easing system resources, font management software allows you to organise fonts into categories depending

on projects, clients or self-defined groups sharing common themes. This improves your chances of quickly finding the right font for new projects.

Ported software

Traditionally, the world of print and typography has been a preserve of the Macintosh platform, but as the PC has become more capable of handling PostScript fonts and graphics programs in general, more and more applications are finding ported versions. Despite this, the PC versions of both Adobe Type Manager Deluxe and Extensis Suitcase still lag behind their Mac equivalents.

Unfortunately, the current version of ATM Deluxe does not support OS X nor are there any current plans for it to do so, although several high-end print applications, such as *InDesign*, have built-in font management features,

where fonts can be stored separately from system fonts. This goes some way to relieving the strain on your computer when handling typefaces — it can take care of local problems, although there are still issues to consider when using a network to, for example, make fonts available to other users.

The following tutorial introduces you to the Suitcase Desktop Edition, the dominant font management software from Extensis, and looks at how to configure the software to optimise your computer's performance and organise your fonts in such a way that finding suitable fonts for new projects becomes a natural process.

PC users should note that their version of Extensis is currently on version 9 while Mac users can enjoy version 10 with full OS X support, which includes numerous benefits such as automated font selection and plug-in support. However,



Expertise provided by Chris Schmidt. Contact Chris at [e] chris@track5.co.uk or visit the Track 5 Website at [w] www.track5.co.uk.

Top tips: making Suitcase work for you

1 Fonts that you want to manage using Suitcase must be removed from the system fonts folder, but remember NOT to remove essential system fonts for your platform or you'll experience performance problems. See the Suitcase help files for your particular platform.

2 If you want Suitcase to remember fonts so that you can open or close them again at any time, add them by using the Add Fonts command on the Suitcase File menu, the Add button on the Suitcase Toolbar, or drag and drop them into the Suitcase Fonts pane or Sets pane from the Explorer.

3 If you want Suitcase to forget fonts, so that they don't appear in the Suitcase Font Database after restart, add them using the Add Temporarily command on the Suitcase File menu, or drag and drop them onto the Suitcase application icon. Fonts added temporarily are displayed in red type on Suitcase font lists.

4 PostScript fonts that are loaded in your printer may appear in applications but will not be displayed in Suitcase 9. Some applications' font lists (especially Microsoft apps) show PS fonts that are stored in the printer's memory. These fonts show up in the application's font list even though they have never been added to Suitcase 9.

5 To select fonts or sets contiguously, press the Shift key while selecting fonts and/or sets. To select fonts or sets non-contiguously, press the Ctrl (PC) or Option (Mac) key while selecting them.

6 Fonts opened temporarily are listed in red type. To view a list of these fonts (if any), choose Show Temporary Fonts from the Suitcase View menu, or choose Temporary Fonts from the pop-up menu in the Suitcase Fonts pane.

7 You can view the current list of closed (deactivated) fonts by choosing Show Closed Fonts from the Suitcase View menu, or by choosing Closed Fonts from the pop-up menu in the Fonts pane.

8 To remove sets from the Sets window and at the same time remove those fonts from the Suitcase Fonts Database, select the desired sets, then hold the Shift key while pressing Delete or while clicking the Remove button.

9 Double-clicking a font in either the Sets pane or Fonts pane will toggle the font status between inactive and the Default Activation setting chosen.

10 Suitcase Network Edition is required to connect to Suitcase Server. If you're using Suitcase Desktop Edition, you won't be able to connect to Suitcase Server.

the interface and operation of the software are otherwise virtually identical on both platforms.

Automated font selection is definitely something for PC users to look forward to, because this allows individual documents to have fonts automatically associated and activated when opened.

Communal fonts

One feature that both platforms can enjoy with Suitcase is the more recent Server Edition, which provides multi-user environments, such as larger

design agencies, to have common fonts stored and managed from a central server. The advantages of this are apparent when you consider that without such a feature, each and every computer would need fonts installed and updated individually to ensure consistency throughout a network.

The Server Edition is as simple to use and configure as its desktop equivalent, which is essential when it comes round to font management. Such a feature should be intuitive for all users and present no problems when it comes round to installing fonts or detecting conflicts between typefaces used.

You'll probably need to move non-essential fonts currently stored in your system font folder, because these are automatically controlled by the operating system. They can be stored elsewhere allowing Suitcase to retrieve specific combinations of fonts after they have been made available to the software. Refer to the Suitcase help files for system fonts that should not be removed for your particular platform.

Once you've done this and have the software installed, you can continue with configuring the software and speeding up both your computer and your workflow. ➤

Choosing the right font management software...

Extensis Suitcase Desktop Edition

[w] www.extensis.com/suitcase/
Originally developed for the Mac, the ninth generation of this best-selling font management software has been made available for Windows systems. However, the Mac version, currently on version 10, is more advanced with full OS X support and the ability to automatically activate fonts for all the major print applications, including *Quark* and *InDesign* as well as *FreeHand*, *Illustrator*, *CorelDRAW* and *Microsoft Office*.

Extensis Suitcase Server Edition

[w] www.extensis.com/suitcaseserver/
This has all the benefits of the desktop version but with the added bonus of allowing fonts to become available across a network. Administrators can control the currency and consistency of fonts to be made available to specific users within the workgroup. Cross-platform compatible for both Mac and Windows users with full OS X support.

Adobe Type Manager Deluxe

[w] www.adobe.com/products/atm
An old font management favourite with a long history but becoming increasingly out of date. It's currently on v4.6 for Macintosh and 4.1 for Windows, but there is no Mac OS X support and none is planned. Not to be confused with Adobe Type Manager Light, which is a simple font utility for viewing and printing PostScript fonts.

Font Reserve 3.1.1

[w] www.fontreserve.com
Fully featured and powerful font management software from DiamondSoft with OS X support and various plug-ins available for all the major print applications including *Quark*, *InDesign* and *Illustrator*. A Windows version is now available too, but again, features are limited compared with the Mac equivalent.

Font Reserve Server 1.5

[w] www.fontreserve.com/products/frserver.html
A network server solution to rival the Suitcase server edition from Extensis. Both the single user and server versions make use of Font Sense, an automated font selection technology that identifies, locates and activates the exact font used in a document. Available across both Mac, Windows and mixed platform networks.

Part 1: Installing fonts with Suitcase

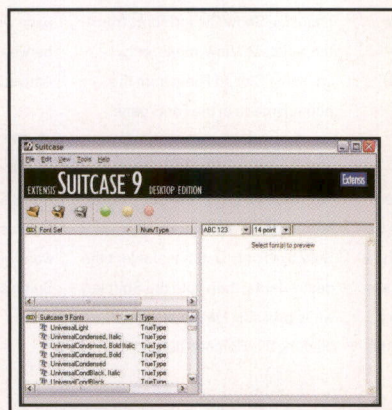
Before you can feel the benefits of font management, you'll need to configure the software to recognise where your fonts are stored...

Adding fonts

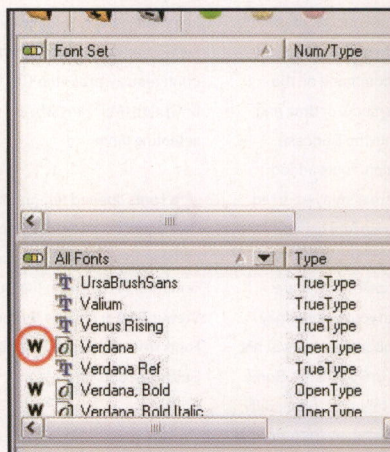
When adding fonts and viewing a large list of fonts by font name, (as opposed to file name) from a single directory, you may need to wait a moment for the names to be recognised. This is a classic example of how a large quantity of fonts can slow down your system resources as your operating system catches up with your request.

Font Sets

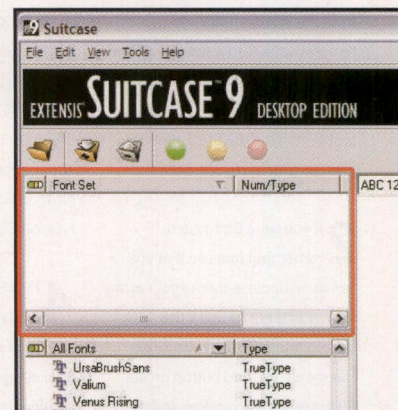
As well as grouping fonts by project, for example, you might want to consider creating stylistic groups matching your own definitions. This is particularly useful when searching for a certain type of font to match a new project. You could simply browse through your 'hand-writing' set, for example, to find something quickly that might be suitable.



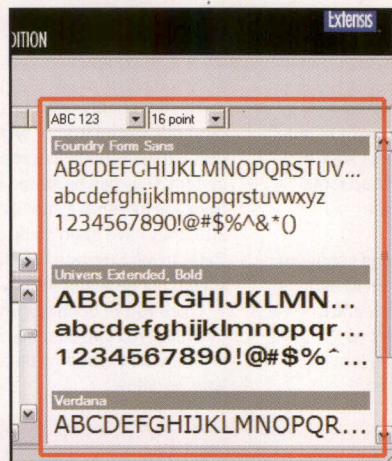
1 If you've followed our top ten tips, you should already have moved your non-system fonts to free up processing resources. To allow Suitcase to find these non-essential fonts, simply drag and drop them into the Fonts pane located to the lower left of the Suitcase interface.



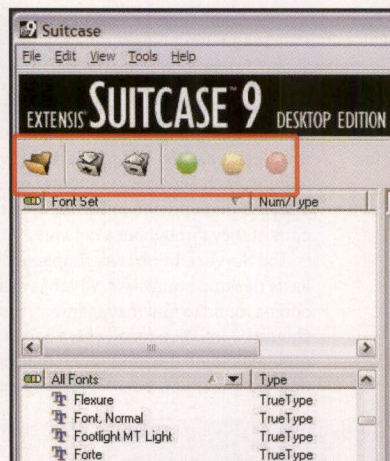
2 If you use the drop-down options above the font pane and select the All Fonts option, you'll see all the fonts listed. The appropriate icon in the status column can identify system fonts.



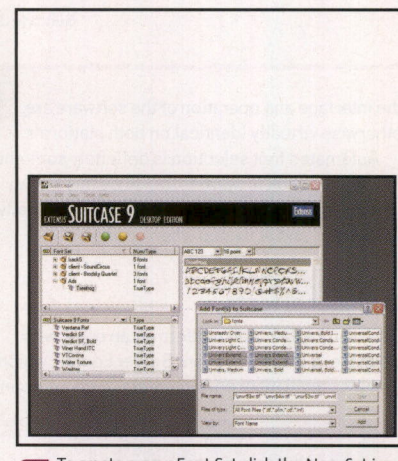
3 The Font Set, or name pane, contained at the top left of the interface allows you to organise your fonts into sets by project or client or whatever else you prefer. Sets can be easily activated or deactivated giving you access to the fonts you need as you need them.



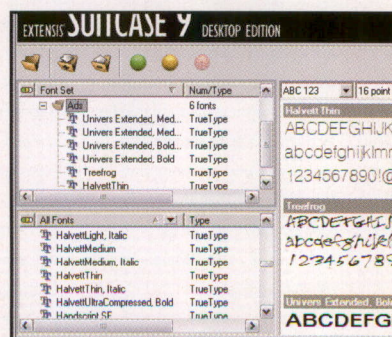
4 The larger Preview pane to the right of the interface provides an area where you can compare fonts side-by-side before you activate them through four different preview modes.



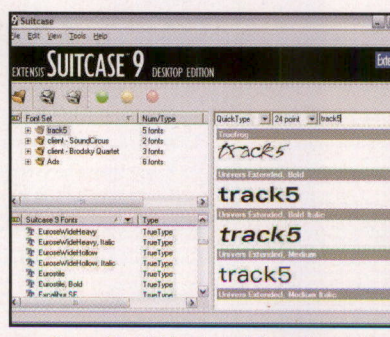
5 The toolbar contains icons for the most commonly used commands. These include creating new sets, the ability to add or remove fonts, and the colour-coded activation modes.



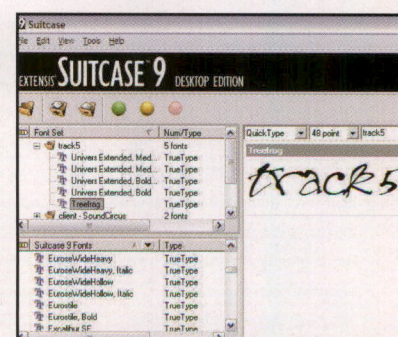
6 To create a new Font Set click the New Set icon in the toolbar and provide a suitable name for the purpose of your custom set. Add fonts by selecting a Font Set and clicking the Add Font icon to locate the required font.



7 Alternatively, if you've already specified a location where all your fonts have been stored, you can set the font pane to show All Fonts and drag them directly up to the required Font Set.



8 Once a Font Set has been defined, the preview pane displays a summary of the fonts included. You can alter the display mode and point size using the drop-down controls at the head of this, and even enter your own text using the QuickType option.



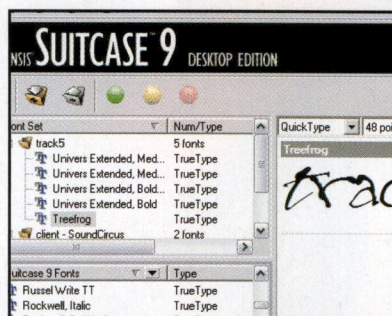
9 Similarly, you can expand the Font Set title to display the individual font names under the group title. From here you can select individual fonts directly for viewing or activating.

Part 2: Managing fonts within Suitcase

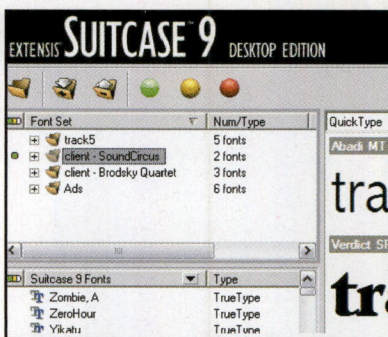
Now you've got Suitcase configured, you need to find out how to make the most of its management features...

Changing status

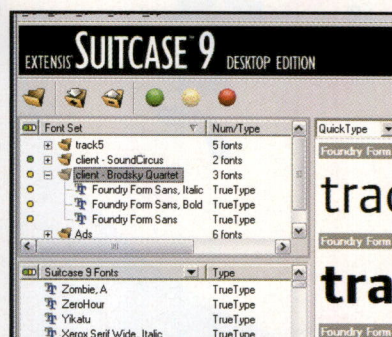
Using the direct approach to change the activation settings of a font will only lead to two default actions: fonts in either permanent or temporary mode can be removed while those unassigned can only be given temporary status. Holding down the Control (Win) or Alt (Mac) keys changes this so that temporary and unassigned fonts can be made permanent while permanent fonts are relegated to temporary status.



1 There's no need to quit applications or restart your computer when activating or deactivating fonts. Suitcase allows a font to be in one of three modes through the green, yellow and red buttons contained in the toolbar.



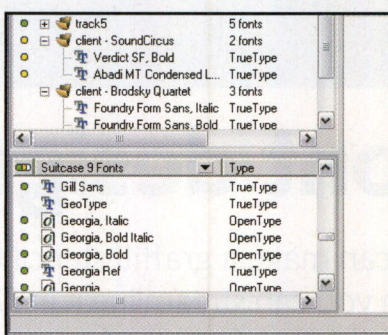
2 The green icon permanently activates fonts, making them available all the time even after a restart. To make a Font Set permanently available, simply select it and click the green icon.



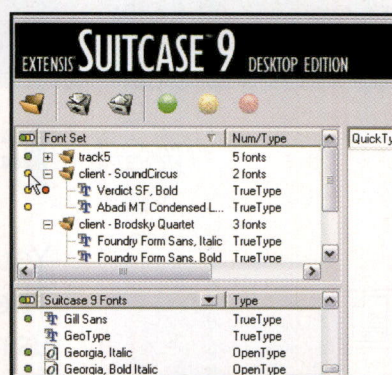
3 The yellow icon assigns a temporary status to a font. When this is associated with a set, the related fonts are made instantly available to your system but will be removed automatically on restart.



4 Meanwhile, the red icon deactivates a font from those currently available. Notice the coloured icon located in the left column of both the Font Set and Font Name panes – this mirrors a Font Set's status.



5 Although we've relocated all non-system fonts to minimise resources, there may well be fonts you would like to have permanently available that need not necessarily be placed within a specific Font Set. The same principle can be applied to individual fonts in the Font Name list directly.



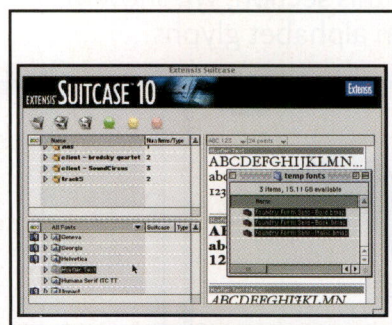
6 A more direct method of changing a font's status can be applied by passing the cursor over the status column. You'll notice the mouse prompts a new status depending on a font's current activation.

Part 3: Mac-specific features

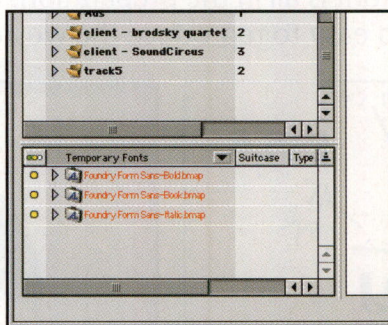
After looking at general cross-platform configuration issues, here are a few features specific to the Mac...

Removing temporary fonts

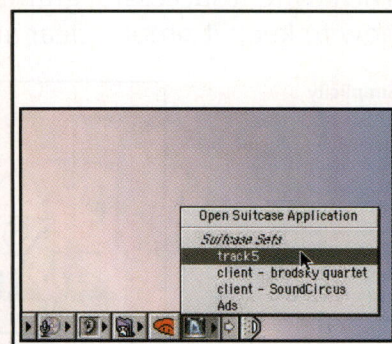
When working with temporary fonts on a Mac, you'll undoubtedly want to remove them when the task has been completed. Simply hit the Command-Comma keys to automatically remove any such temporary fonts.



1 If you receive many fonts daily to your Mac, you can use the Activate on Demand feature to add and activate fonts temporarily. Select your fonts and, while holding the Command/Apple key, drag them into the Fonts pane.



2 The newly activated fonts are displayed in red to indicate their status. Suitcase will automatically resolve any font conflicts by allowing these job fonts to override any other fonts with the same name.



3 For more instant results, you can quickly activate and deactivate sets without opening Suitcase by using the Suitcase Strip on the Apple Control Strip. **caas**



Font design using shapes

You can make a graffiti stencil typeface using just three simple shapes. Then you can streamline it in *Fontographer*, and produce original artwork using the typeface as a base and the three shapes as graphic objects...



Illustration and expertise provided by Nick Hayes of Identikal. Contact Nick at nick@identikal.com.



Files on disc
 You'll find the files to support this tutorial on the CD in the Tutorial\Graffiti folder.

D The art of graffiti is to produce work that gets noticed by your rivals and the public. But at the same time it must be original, co-ordinated and, most importantly, quick to produce.

Using three different shapes as a basis, we demonstrate how you can produce an original looking typeface that can not only be used to communicate a message, but can also look pleasing to the eye when used to

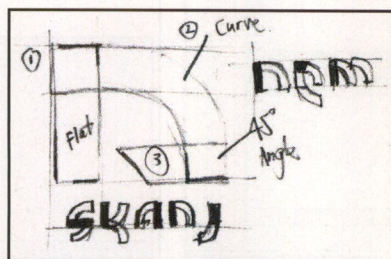
illustrate a three-colour dub piece. The beauty of producing simple shapes is that you can use them on a machine to work out your artworks, then later use them as stencils to produce artwork on canvas or even walls (within the law!).

Part 1: Simple shape building

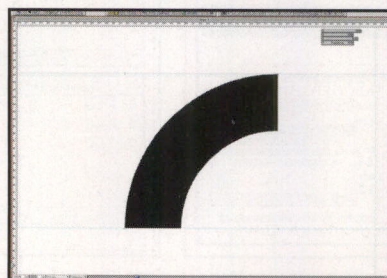
The key to a successful graffiti font is all in the preparation. In this section, we show you how to keep it simple, clear and easy to reproduce the western alphabet glyphs...

Simplicity

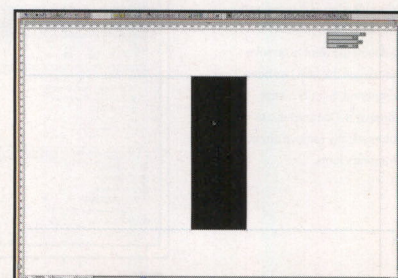
Keep things simple; the more complicated you make your shapes, the harder it is to get the whole western alphabet glyphs out of them. If you're looking to use these as stencils for 'live' graffiti pieces, the simpler they are, the easier the shapes will apply to the wall. Remember that speed is a very important weapon to the graffiti artist — the longer a piece takes to put up, the higher the risk of getting caught!



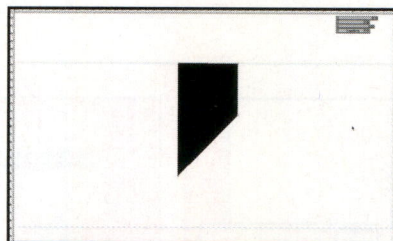
1 Start your typeface by drawing out the three shapes you feel will make the full set of western alphabet glyphs. Once you've got three shapes you think will work, produce them in your desired vector program.



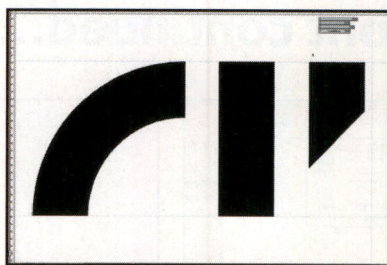
2 First, produce a circular shape that's equal to 90 degrees. This shape will help construct the base of each character, where the other two shapes will stem from.



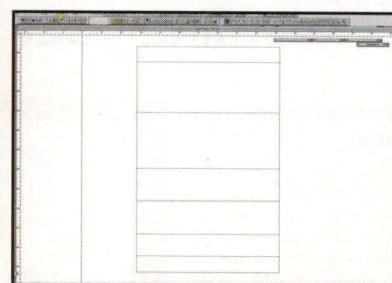
3 The second shape is a rectangle. This rectangle should be the same thickness and height as the circular shape. Again, this will form the basis of each character, but it'll also add stability to them all.



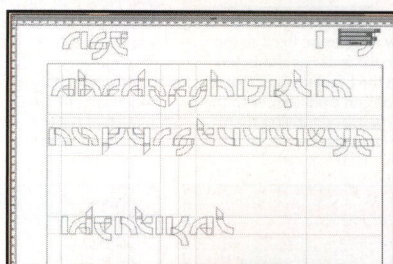
4 The third and final shape of the three is a rectangular shape with a 45 degree right-angle on the bottom of it. It's slightly smaller than the others, but will be the 'personality' shape. It'll add stylistic elements to the base shapes, which will give your typeface an original look.



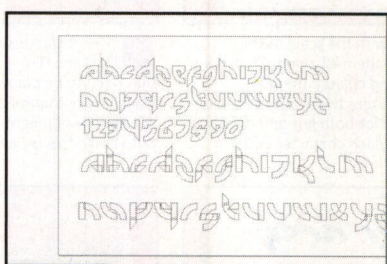
5 Stick your shapes together accurately on a baseline. These are the primary elements of your typeface, and should therefore be placed in a position where you can easily copy and paste each one of them to start producing your font.



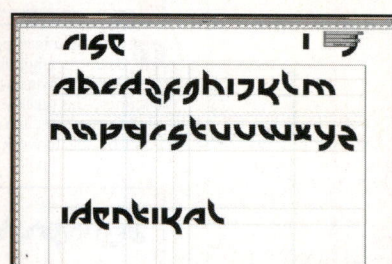
6 Draw up a grid for your typeface; this helps you work out the ascenders and descenders and the baseline. It doesn't need to be complex, especially as you're only producing a 'stencil graffiti' font.



7 Now you have all your shapes accurately drawn, you can start to produce each glyph of the western alphabet. Use the 'outline' screen of the vector program you're using, so that you can see how each shape is being formed.



8 If you've been using the 'outline' screen of your vector program, you'll need to join all of the shapes within each glyph to make the character one full shape. You'll need to do this in order for the font to work properly once in *Fontographer*.



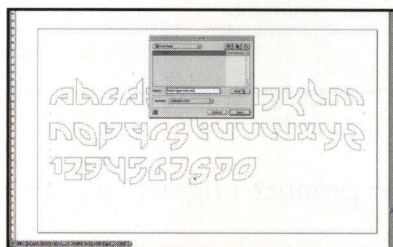
9 Once you've produced all the glyphs that you need (you'll use only 37 for this tutorial), you should accurately place them on a baseline with around 13 characters to a line. This helps you move on to the next stage.

Part 2: Streamline your font

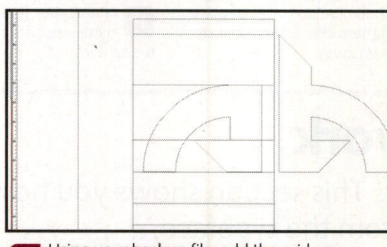
Drawing a typeface is one thing, but actually producing one for use is another. We show you the best and easiest ways to get your font working...

Colour is the key

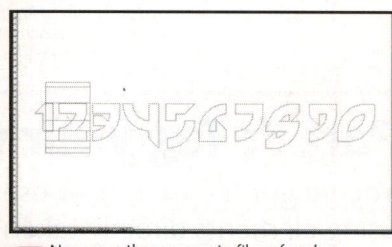
Restrict yourself when it comes to colour. Imagine that you really are going to spray these shapes onto a wall. Spray paint is expensive, so always think of using a dark colour alongside a light one (this is called a 'dub' piece), then if you need to highlight various shapes, add another colour that brings life to the artwork. If you're looking to get noticed, try to be original when picking your colours; 'dub' pieces are usually produced with reds, silvers and blacks, so try something different.



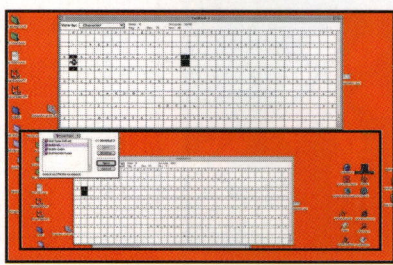
1 Now save an individual file of all the character glyphs together. This is a backup file in case you need to go back and use the layout again. As this tutorial goes on, it'll become apparent why you need to do this!



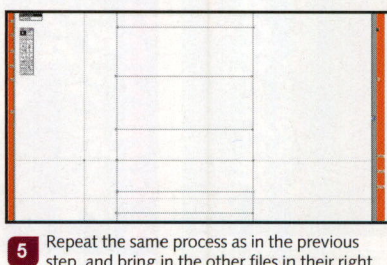
2 Using your backup file, add the grid you produced earlier to each line of the font, making sure you place the baseline in the correct position. The grid is very important when importing shapes into *Fontographer*; without this you won't be able to accurately place your letter forms.



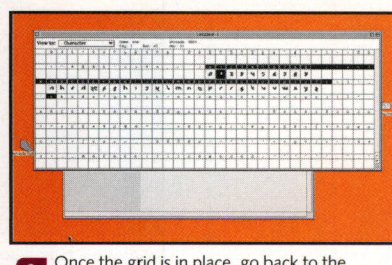
3 Now save three separate files of each individual set of glyphs. In this case we've saved letters A-M, N-Z and the numerals as individual eps files. It's important that each file is in eps format, otherwise you won't be able to import them into *Fontographer*.



4 Once you've opened *Fontographer*, begin by selecting a new font. This automatically sets up an empty character file. Highlighting the uppercase 'A' box, import the first eps file (A-M). This places the outlines into the box plus the grid from this file.



5 Repeat the same process as in the previous step, and bring in the other files in their right position. Then get hold of the grid and work out accurately within the box where the baseline grid will be and the ascenders and descenders. You may have to scale the grid up to fit into the box; make sure you place the grid into the Guides layer.

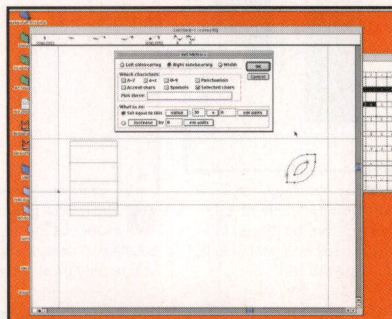


6 Once the grid is in place, go back to the imported files and copy/paste each character into its rightful place. The shapes don't fit to the shape of the grid. Scale the characters to the grid by highlighting them all as a group and scaling them up by the same amount that you scaled up the grid. >

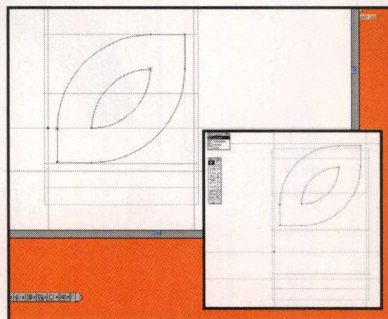
Streamline your font continued...

Vector programs rule!

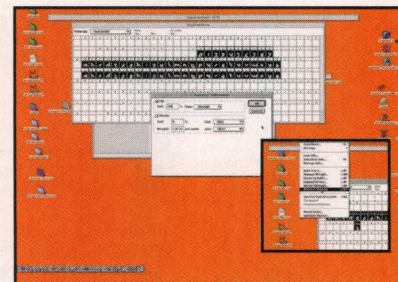
Always use a vector-based program when illustrating each individual glyph. Try not to use *Fontographer* to draw complex shapes – it can be a bit of a pain if you're new to the program, so stick to what you know best. You can save time and effort if you import your glyphs into *Fontographer* by saving vector files as eps's.



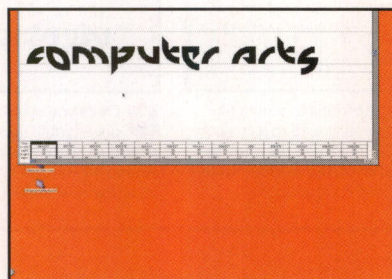
7 Once you're happy with the scale of the characters, highlight them all again. Then open up the metrics window and change the side bearings. This quickly changes the space at the side of each character. Do this for both left and right and you'll be able to work on each character easier.



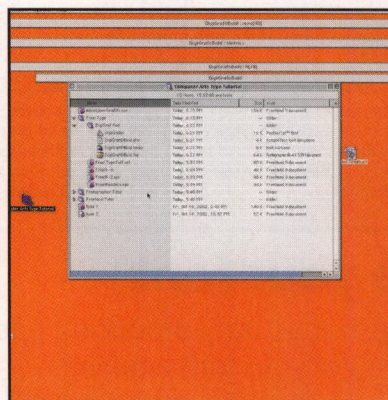
8 The characters now need to be fixed to the baseline. This particular font has characters that need to be placed to the baseline in different ways. In *Fontographer* you can snap shapes to the baseline by highlighting them and moving them onto it. Do this for every character.



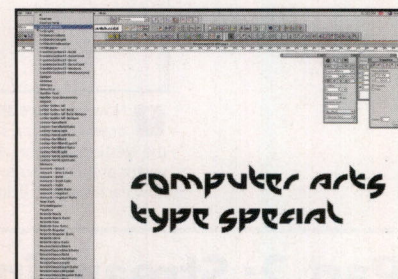
9 Now that the font is accurately in place and all the characters are perfectly shaped to the grid, you need to make sure the font's in working order. First, ensure that the font has a 100 per cent fill (all fonts should have this), then 'Remove Overlaps' and 'Correct Path Direction'. This command is very important for your font to work, because it makes sure the holes in your 'o' appear in other programs.



10 Although this font is for display use, you may need to kern some of the characters so they look perfectly spaced against each other when typed out. The kerning value appears in the bottom line of the Metrics window. As you type each letter, you should add either a lower or higher percentage to the kerning value if a character looks out of place. Also use this window to tighten characters against each other or lengthen them away.



11 Name your font for screen use, so that its name appears in every application you wish to use it in.



12 Produce a PostScript of the font – in this instance, we've created a Mac PostScript. You'll need to give it a name, and a unique PostScript ID so that your printer can read it. If you want to produce bitmaps (although these are rarely used these days) save these files in a folder so you can use it. Once you've got the PostScript, put this into your font system and begin to use it in your desired vector program to produce illustrations.

Part 3: Tag your work

You've got the font, now use it! This section shows you how to produce original artwork using elements directly taken from the typeface...



1 This illustration uses all of the characters from the typeface and also the three shapes we originally produced to create the font. You can now play around with your specially selected 'dub' colours to arrange a simple but effective illustration.



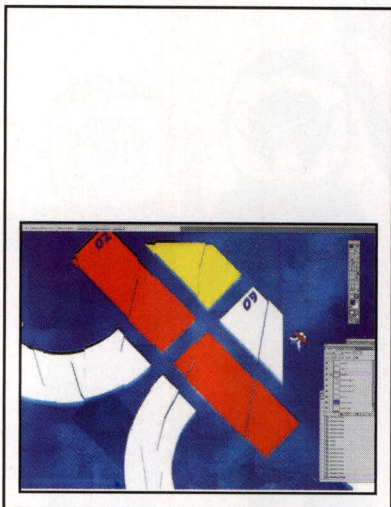
2 Once you've created the environment and the look of the piece, you can import it to *Photoshop* to add certain effects or you can use it as a base to produce pieces on canvases or walls.



3 Begin by opening the eps illustration, and checking its composition and size. When working with graphic shapes or type, it's best to import them without a background, so you have the choice of adding textures and different treatments to the final piece.

Photographing textures

When applying texture to your work in *Photoshop*, try to use 'hi-res' photographs of various textures that you can find on the street. Take photos of brick walls, pavements and even roads. Your work will then literally become 'digital street art'. Our favourite texture is sand, because it has the texture of a wall, and also mimics 'aerosol spray paint' splashes perfectly.



4 Now you're happy with the positioning of your graphic objects, you can add your texture. Here we've used a sand-based texture, and have simply coloured it blue by using the channel mixer.



5 Getting a perfect 'aerosol spray can' effect is done by cleverly duplicating your graphic object layer. Use the blur filters on each graphic layer and randomly re-position them, then apply your texture layer over the top. Once this has been done, apply an 'untouched' graphic object layer over the top of everything, and turn the layer to Hard Light. As with any *Photoshop* technique, it takes a while to get a perfect balance.



6 Once you're satisfied with your 'spray can' effect, apply the final graphic shapes, to give your artwork that finishing touch. We normally use flat colours, which helps to avoid a cluttered look in the final illustration. **ca-s**



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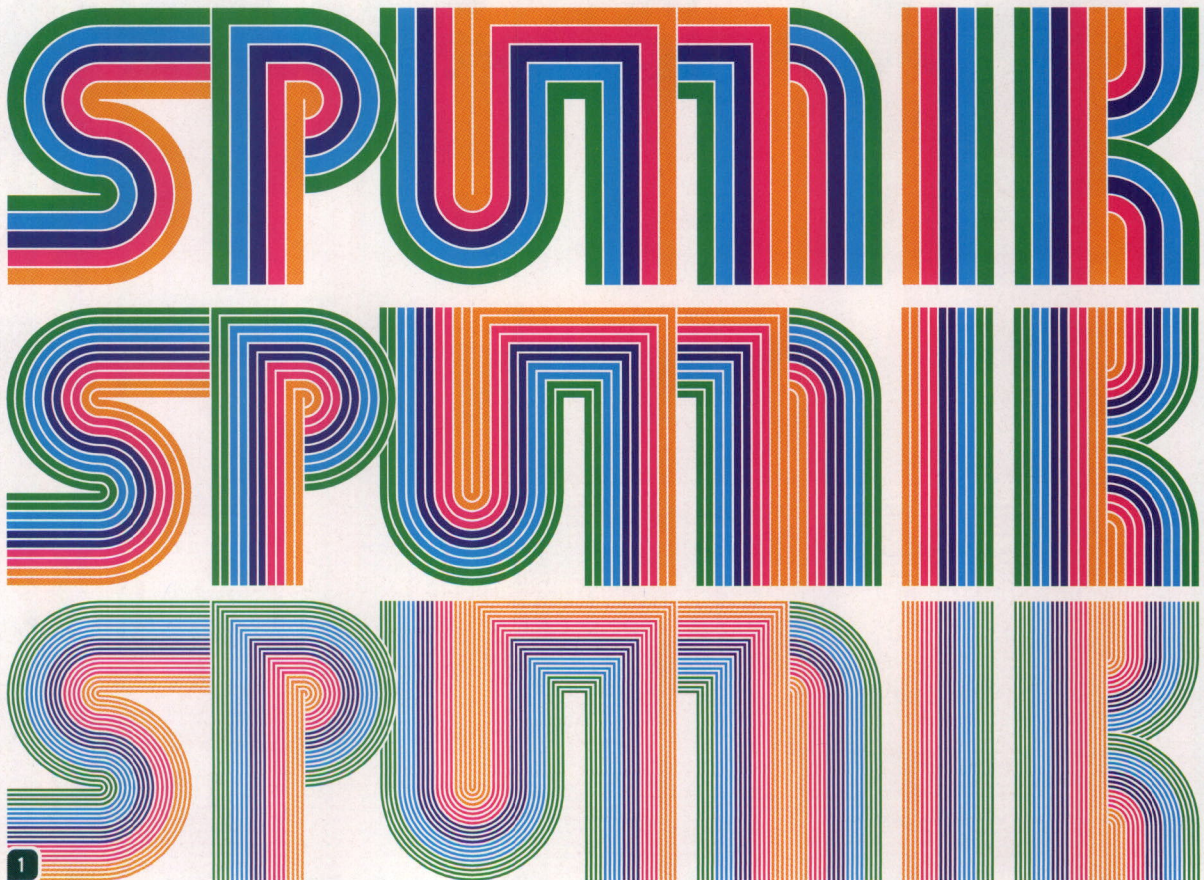
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The in-depth guide for digital creatives





DESIGNER

Rinzen

"We're all going in directions that maybe we wouldn't have if we'd been working individually." That, according to Rilla Alexander, is the beauty of Rinzen...

The five-strong Australian design house Rinzen was founded in 2000 by Rilla and Steve Alexander, along with Adrian Clifford, Craig Redman and Karl Maier, and it's been a melting pot of creative juices in their Queensland base ever since. "The idea of us all working together is that there's a lot of cross-pollination of ideas, so effectively even though we've all got our own style, since we've all been working in the same office our styles and ideas have blended and merged."

The group came together as a result of a happy coalition in their pioneering RMX design remix project (see 'Remixed, refreshed' for more on this).

"It [RMX] was the thing that brought us all together and decide to be Rinzen. The other guys were all working in their corporate jobs and we'd just come back from Germany so we thought, yeah, let's do this fun project," recalls Rilla. "Unlike most people who say 'let's start a company', we were doing this project and received such good comments from everyone and enjoyed working together so much, that's how the whole thing started."

A lot of Rinzen's work is for arts organisations, festivals, fashion and music houses — creating CD

covers, flyers and posters, that sort of thing. Recent creations include Absolut Vodka online concepts, branding for Tokyo Designers Block 2002, interstitial animations for German music TV station Viva Plus, an online piece for Italian clothing label Diesel, and T-shirt graphics for the Australian clothing brand Mooks. However, Rilla and her colleagues are now producing their own work as well. They are currently selling posters via their Website, and they're hoping to have T-shirts for sale there soon too.

Most of their client work is produced, or at least directed, by just one or two members of the group. However, that doesn't stop anyone else from pitching in with ideas. And they don't all need to be in the same place to maintain this collaborative approach. Email and ICQ keep the inter-Rinzen discussion going when team members are working away from the office.

Given this mobile ethos, it's not surprising that laptops are the tools of the trade for Rinzen. Three G4 laptops and two iBooks to be precise. Their software of choice is *FreeHand*, which all the designers know like the back of their hands. They don't have much truck with *Illustrator*, but *Fireworks*, *Flash* and *Dreamweaver* are all in their arsenal as well. >

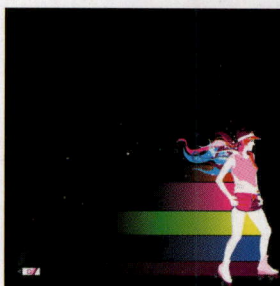
Remixed, refreshed

The RMX project is what brought Rinzen together and made the team's name. The idea of the project was for each person to create an initial piece of design and then for everyone else in the group, one by one, to remix that design in any way they saw fit.

When they exhibited the results of the project in Berlin, they were flooded with requests from other designers who wanted to get involved. Thus was born the much bigger

RMX/Extended Play project, which involved 30 people and took four months. Brave decision (and perhaps a little foolhardy you might think) to let other designers mess with your work, but, according to Rilla, it turned out to be a very refreshing experience.

"It was a really nice creative outlet, doing something that was completely in your own control. And then sending it off to be completely out of your control, but in a nice way."

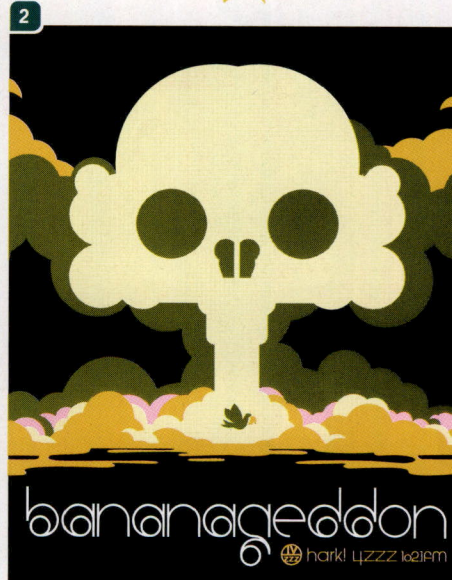


The RMX project brought Rinzen together, and the RMX/Extended Play project took the idea to another level. These are a selection of pieces from Rinzen's book *RMX Extended Play* published by Die-Gestalten Verlag, Berlin, and available from design book stores internationally.

1. Illustration and Logotype Design for Tokyo Designers Block (October 2002). Sputnik was an exhibition forming part of Tokyo Designers Block. The design direction was led by the decision to brand the event as 'Sputnik Spacelines', complete with airline-style in-flight packs.

2. These two pieces — the cover for the band Waikiki's new single *Here Comes September*, and the poster for the Bananageddon music festival — are good examples of Rinzen's basic approach, a combination of illustration and customised typography.

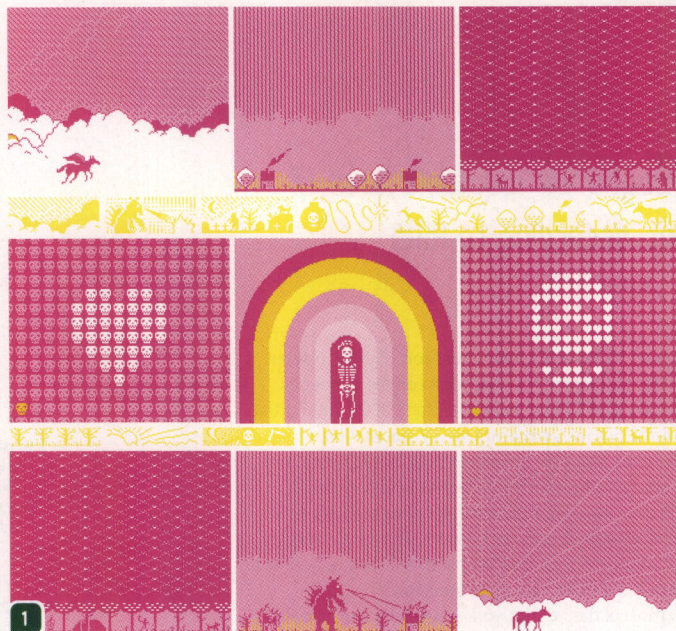
waikiki here comes september



1. These are mobile phone graphics created for Yakuta (Finland). The challenge here was working within pixel dimensions supplied by Yakuta. The illustrations were created in *FreeHand* and finished in *Photoshop*.

2. This is the artwork for the CD and DVD cover of Regurgitator's 'Best of' Album. According to Rilla, this takes Rinzen's method of working to an extreme, using typography as an illustrative element.

3. This six-page 'illustrated fashion spread' for *Black and White Mode* magazine includes custom-designed logotypes for the fictitious DJs playing at 'The House House'. The brief was to design the spread so that it incorporated a huge range of labels from Diesel to Prada, but with only the brands' Websites for reference.



And continuing the Macromedia theme, the folk at Rinzen get a fair deal of use out of *Fontographer* too, as Rilla explains: "Typography is something we're well known for. When we do a logo or a poster for someone, we do tend to create our own custom typeface. In some cases, we might only have to create five letters to fulfil the job, but other times we do that and then think it's fantastic and do the whole alphabet. We use *Fontographer* for this."

When they are creating these bespoke fonts, Rilla and her colleagues draw each of the letter forms in *FreeHand* before moving into *Fontographer* to render the alphabets there. Some of Rinzen's typographic work is the design of custom typefaces for magazines and other printed media, where it's important to get the minutiae right, like letter spacing, to ensure it's usable as a workaday type.



Flash fonts

They've also produced fonts for the Web; the typeface on Rinzen's own site, for example, was designed specifically for Flash, so it sits on perfect pixel and doesn't have any anti-aliasing. But when it gets the chance, Rinzen prefers to get a lot more creative with its use of fonts. Rilla explains: "Type can become an illustration itself because it's actually saying a lot about the thing that you're doing. The place you do that a lot is with something like a flyer where you may not actually integrate any traditional imagery at all. What you end up doing is creating a design that's purely typographic. You're actually creating logos, it's just that they're typographic."

It's this emphasis on the power of typography as an illustrative medium in its own right and pushing the standard notion of the letterform that makes its work stand out from other designers. In fact, Rinzen would like in the future to be in the position of always being able to use its own fonts in its designs, and perhaps sell them to others as well, though the designers would be a little wary about what others might do with their typographic babies.

"Selling our fonts is something we've considered. We actually gave away some of our fonts on an IDM CD a while ago and it was interesting to see how people used them, because they'd use them in ways we'd never imagined. Sometimes absolutely terribly, but at other times it's really interesting to see what other people do with our stuff."

That's an occupational hazard that Rilla and the rest of Rinzen are probably going to have to learn to live with as word spreads about their custom fonts. The more people see their typographic work, the more they're going to ask to use it. You can't really ask for much more of a compliment than that. **ca-s**



You can contact Rilla on [t] +61 7 3852 5351, [e] rilla@rinzen.com or [w] www.rinzen.com. Rinzen currently has a 9-metre-long wall mural on display at Chlaemera Luxe in Tokyo.

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Computer Arts Special Photoshop – COSB0034

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CD The full version of *D Sculptor* plus demos including *Flash MX*, *Dreamweaver MX* and *Bryce 5*.



Computer Arts Special MX – COSB0036

An entire issue dedicated to the MX applications *Dreamweaver*, *Flash* and *Fireworks*. Individual tutorials include: developing an e-zine and Web streaming databases in *Dreamweaver MX*; creating motion blur and using sound to control moves in *Flash MX*; site prototyping and animation in *Fireworks MX*. The issue concludes with a big project that uses all three applications to build a virtual radio.

CD The full version of *Flix 1.0* plus demos of *Dreamweaver MX*, *Flash MX*, *Fireworks MX* and *Flix Pro 2.5*.



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Our complete guide to Web 3D shows you how to: design a Shockwave game, create a virtual multimedia player in *AXEL*, and build a screen saver in *Xara 3D*. We also have tutorials for modelling in *Swift 3D* and *plasma*, and for combining film and 3D footage in *Commotion*. Plus, there's a feature on creating a 3D online store with spinning objects and a round-up of the latest Web 3D books.

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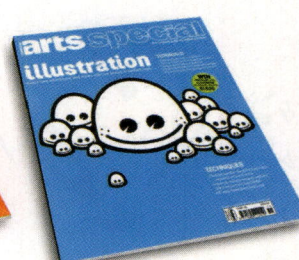


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CD Dual demos of *Streamline 4.0*, *Illustrator 10*, *FreeHand 10*, *FILTERIT 4.1* and *SymmetryWorks*.

COMPUTER arts



Issue 73 – Code COA73

Cutting-edge Flash

CD *LiveStage Pro 2.1* (full), *Flix 1.0* (full), *Flash MX*, *After Effects 5.5*.



Issue 74 – Code COA74

Digital Photography

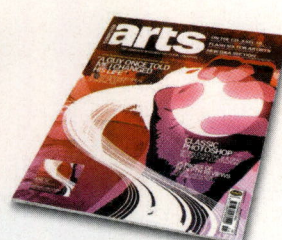
CD Demos of the exciting new 3D tools *plasma* and *trueSpace 6*.



Issue 75 – Code COA75

Illustrating with style

CD *VideoClix 1.3* (full), free sounds, *FreeHand 10*, *After Effects* trials.



Issue 76 – Code COA76

Attik, TDR, Mill film speak out

CD *Axel 1.0* (full product), video tutorial on PS7, *AXELedge 1.5* trial



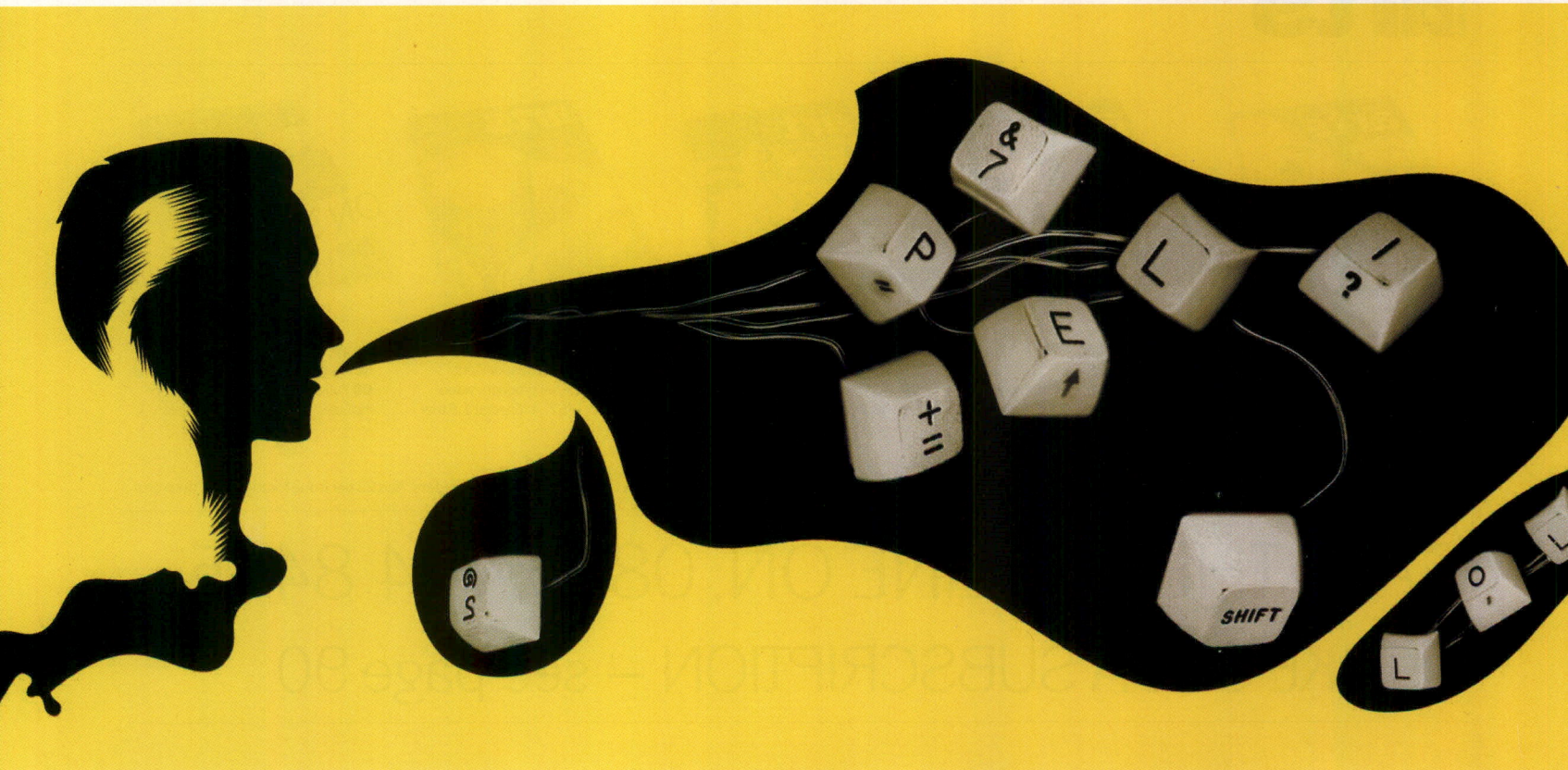
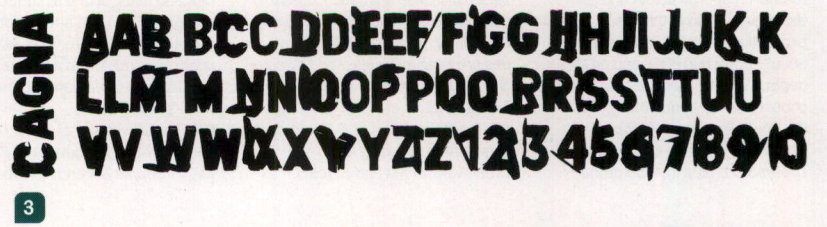
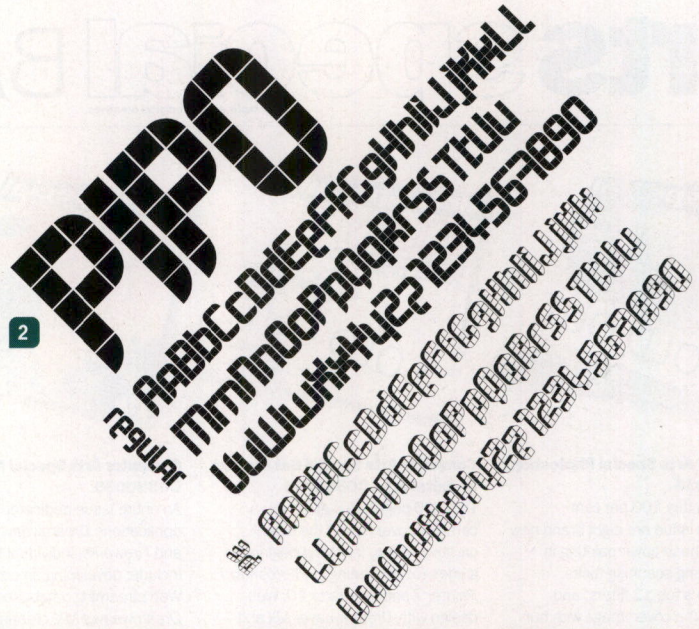
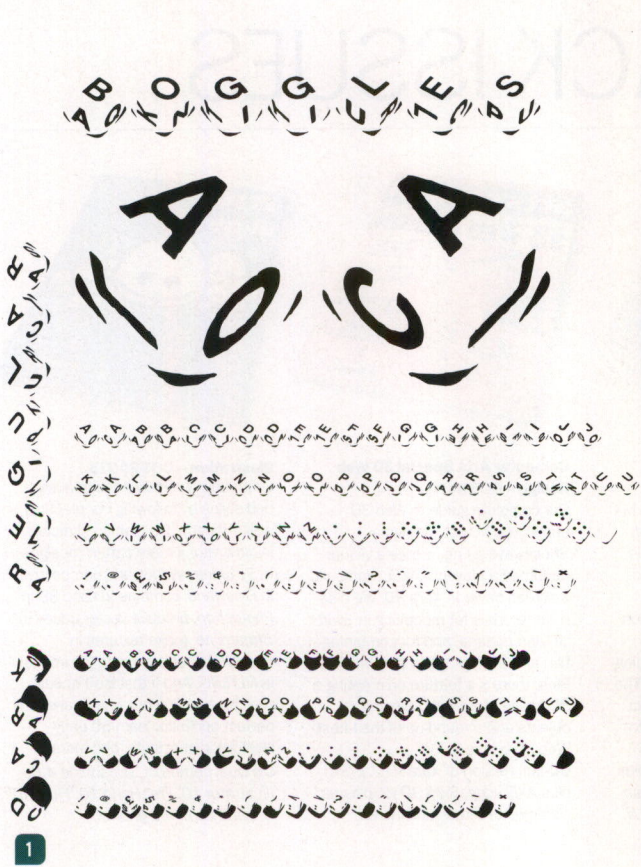
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4 TYPE DESIGNER

Patrick Lindsay

"I need to preserve the freedom to use all graphical forms of expression," says Frenchman Patrick Lindsay, whose typographic creations are derived from a desire to have a little fun...



6



7

1. This font, cunningly named Boggles, was inspired by the word game Boggle.

2. A child's construction game was the idea behind Pipo, another of Patrick's fonts that's available on his Website.

3. Cagna finds its inspiration in magnetic fridge letters.

4. Created in the form of a puzzle, Pousse...

5. The keys on a computer keyboard influenced this font, named Shift.

6. Another inspired font, Digest comes in both white and black.

7. Ossobuco was inspired by electronic writing machines.



There's a strange mix of themes and influences going on at Patrick Lindsay's Website: the childish and playful alongside the erotic, and pixelated typefaces alongside classic fonts. "I don't think I have a particular style," he explains. "Many of my fonts are conceived through objects or toys, but in general, I construct my visuals with simple elements that combine to become something more complex."

The Marseille-based illustrator and typographer prefers to keep his options open, claiming that his playful side is more of a spirit than a style. "Personally, I need to preserve the freedom to use all graphical forms of expression. Faced with a client, the most relevant solution could well be a photograph or oil painting," says Patrick.

But more often than not, the solution for Patrick's clients, which range from the national press to local restaurants, involves his own mix of illustration and typography. "When a client asks for branding, I always recommend creating an entire font family from scratch in order to reinforce their identity rather than just going with a plain old logo. Unfortunately, most of them prefer to go with what everyone else has."

Patrick came to this profession during the 'typographic explosion' at the end of the Eighties, while he was still a student. Aided by new technologies, typography became a major element in his illustrative work. "There is real pleasure in manipulating lettering and it plays such a role in my visuals," explains Patrick. "I'm not really sure where the illustration stops and the typography begins; there's no definitive line between the two and that's really important for me."

When pressed, Patrick sees himself more as an illustrator than a typographer: "My fonts are created specifically for use as illustrative headlines. Real typography is a very dedicated profession that demands patience and precision; people devote their entire lives to it."

It's hard to pin down the creative processes of a man who prefers to have no rules. But *Illustrator*, *Fontographer*, *Photoshop* and *Streamline* are among the tools he uses, and his platform of choice? "La pomme." His work differs immensely, depending on the time he has to complete a project. "If there isn't much time, I don't hesitate to re-use graphical elements from my existing work to create new imagery. But with more time, I'll spend two or three days trying out different styles from which I'll pull out unexpected shapes. In any case, I only ever have a vague idea of the final visual. It's only on the computer, when I'm manipulating all the elements, that the image builds itself."

Pixelated fonts, like some of those featured on these pages, are a style that Patrick enthuses about. "These fonts are optimised for use on the screen — they're built entirely out of pixels," he explains. "I think they bring new blood to the design of print characters. Until now, it was print that was influencing the Web, but these days I get the impression that things are turning the other way." **ca-s**

Take a virtual promenade through Patrick's work on his Website at [\[w\] http://cycle.free.fr](http://cycle.free.fr) or email him at [\[e\] patrick@lindsay.fr](mailto:[e] patrick@lindsay.fr). A selection of his fonts can also be found on the cover CD.

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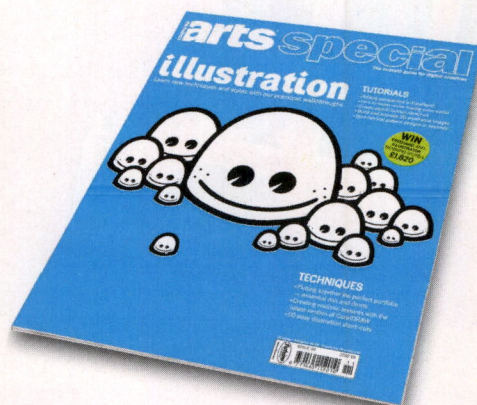
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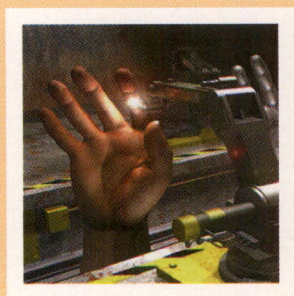
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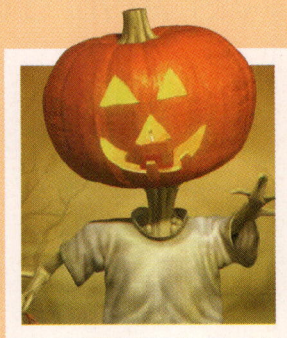
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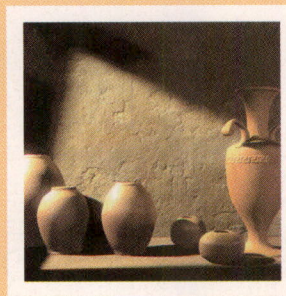
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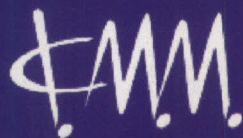
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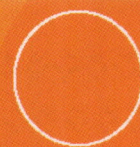
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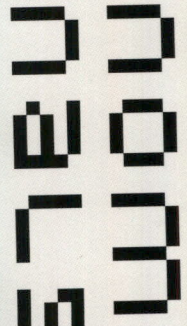
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